DANCEMAGAZINE

AUGUST 1959 60 CENTS

B

D ASTAIRE: MY EARLY YEARS

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YEARS OF HARVEST MOON BALL

Harvest Moon Winners, Christa Ehrnsberger and Joe Mehegan

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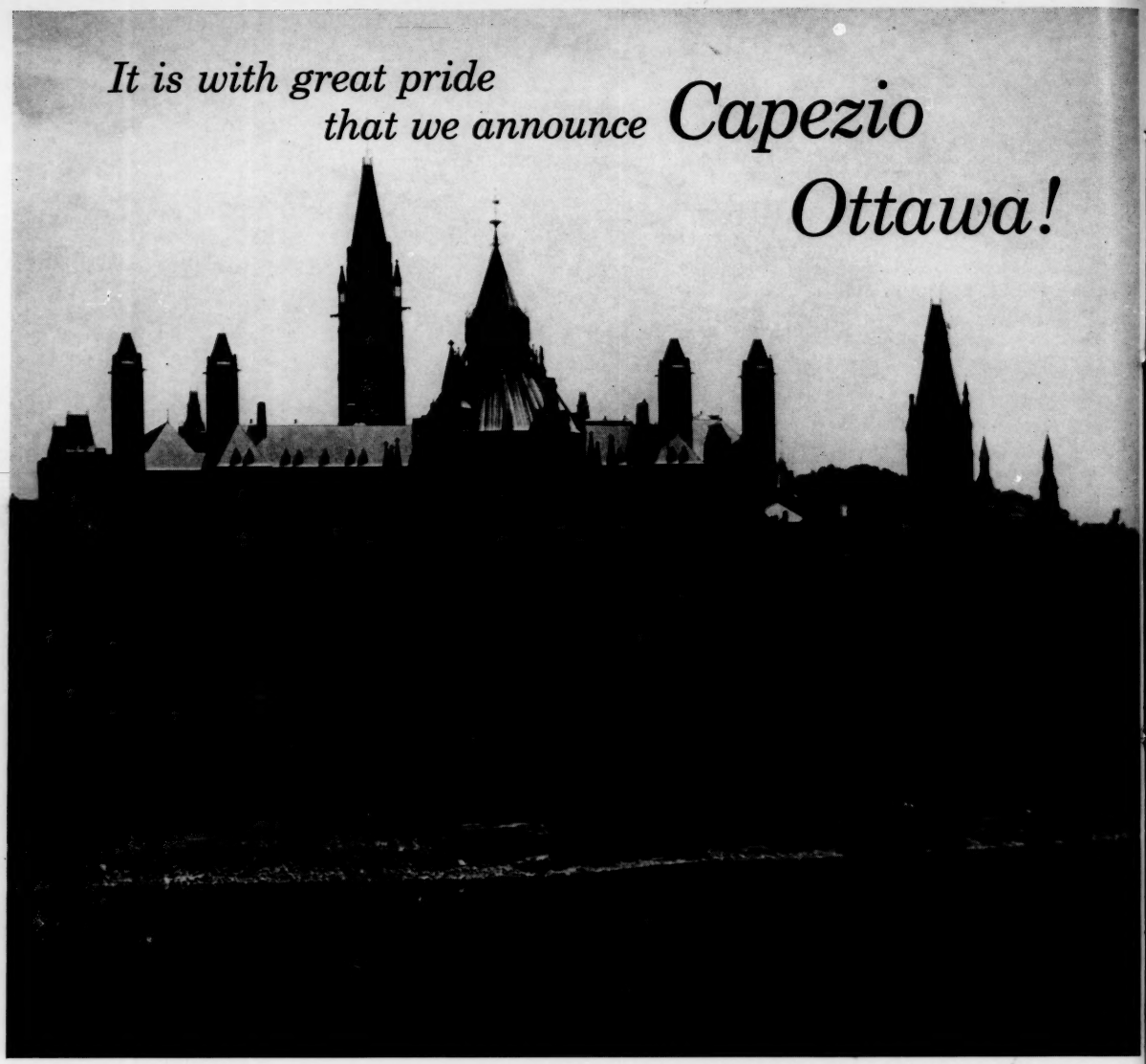

To keep pace with the advancing interest and participation in the dance in Canada, Capezio has opened shop at 62½ Bank Street in Ottawa! It has been our pleasure to serve dancers in Montreal and Toronto as in all other parts of the world. We welcome this opportunity to widen our circle of friends across the border.

It is in part a tribute to the forward-looking Canadians, who first began the dance festival movement (now gaining wide acceptance in *this* country) by inaugurating the Ballet Festival of Canada, that we have decided to take this step. The Dancer's Cobbler looks forward to expanding our service to Canadian dancers with the very finest in dance footwear and accessories.

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PRESSTIME NEWS

NYC BALLET HEADING HOME

Maria Tallchief is back with the **NYC Ballet** after nearly a year's absence. She rejoined the co. for its July 27-Aug. 8 L.A. & Aug. 11-16 Ravinia Festival perfs., and she will be on the roster for the NY City Center season Aug. 25-Sept. 20. The **Graham-Balanchine** "Episodes," which was the talk of the town when it was premiered during the spring season in NYC, is not planned to be given again until the Dec. season. There is possibility, however, of a revival of Balanchine's "Jeux d'Enfants."

Erik Bruhn will make guest appearances with the co. in the Dec. season. It has been hoped that **Margot Fonteyn** will be able to guest with the NYCB sometime soon, but at presstime negotiations were still in the works.

RUSSIAN ENCORE IN NYC

Box office crush and rave notices resulting from the NYC Madison Square Garden engagement of the **Russian Festival of Music and Dance** won it a return appearance at the Garden Aug. 21, 22 & 23 (last 2 mats & eves). Before its come-back, however, the co. of 210 will have played July 21-25 at the Lyric Opera House, Chicago, July 29-Aug. 2 at the Hollywood Bowl & Aug. 4-6 at the Cow Palace in San Francisco.

BALLET RUSSE IN D.C. & NYC

Ballet Russe de Monte Carlo and guest stars **Alicia Alonso & Igor Youskevitch** are appearing for a week at the Carter Barron Amphitheatre in Washington D.C. Aug. 3-9. Immediately following that engagement will be performances in NYC's Central Park Theatre Aug. 10-16. Repertoire for the outdoor engagements includes: "Gaite Parisienne," "Scheherezade," "Variations Classiques," "Ballet Imperial," "Pas de Trois," "Slavonic Dances" and pas de deux from "Swan Lake," "The Nutcracker," "Sleeping Beauty," "Don Quixote" & "Les Sylphides." Next the co. will begin rehearsals for their annual US tour which opens in mid-Oct.

CONN. COLLEGE FESTIVAL

New London will again be the scene of the most important premieres in modern dance when Connecticut College presents its 12th annual **American Dance Festival** Aug. 13-16. **Jose Limon & Co.** will offer a new work by Limon to a special score by John Wilson. **Merce Cunningham & Co.** will be seen in a new work to Christian Wolff music. "Tides" is the title of the prod. to be premiered by **Pauline Koner & Co. (Lucy Venable, Harlan McCullum, Jan Stockman, Rima Berg, Steve Paxton** & Miss Koner). New contribution by **Ruth Currier & Co.** is called "Dangerous World." **Daniel Nagrin** has choreographed a group work for himself and **David Wood, Marni Thomas & Joan Hartshorne. Sybil Shearer's** premiere will be to music especially composed for her.

This year, **Helen Tamiris** is dir. of the Repertory Group, taught in previous years by the late **Doris Humphrey.** She will stage the Connecticut College premiere of "Memoirs," which features Nagrin, **Anneliese Widman, Eleanor Schick** & a student group. Closing program on Aug. 16 will be a tribute to Miss Humphrey including 3 works choreographed by her and performed by the Limon Co. "Lament for Ignacio Sanchez Mejias," "Ruins and Visions" & "Day on Earth."

Scheduled pre-festival events were a July 20 lecture-demonstration by Merce Cunningham and a perf. of **Erick Hawkins'** "Here and Now With Watchers" with **Barbara Tucker** & Hawkins, July 27.

PILLOW'S PROGRESS

There's a new look for the **Ted Shawn** Theatre at Jacob's Pillow Dance Festival, Lee, Mass. The production mgr. John Christian has designed an enlarged facade, lobby & offices and a loge section to accomodate an additional 71 patrons. Furthermore, seats in the first 7 rows are now upholstered in foam rubber.

Aug. will see many Festival premieres and repertory favorites. Aug. 4-8: **Tania Karina, Oleg Sabline & Co. (Hlenka Devon & Gayle Young)** in the US premiere of "L'Echarpe," by **Peter Van Dijck; Myra Kinch & Co. (Gunnar Spencer, Shirley Jensen, Sarah Holroyd, Lucile Ormay & Alonso Castro,** with Ted Shawn as guest star, in "Sound of Darkness"; **Carola Goya & Matteo** in "Dancing Around the World." Aug. 11-15: return engagement of the **Ximenez-Vargas Ballet Espanol.** Aug. 18: The **Merry-Go-Rounders.** Aug. 21-22: **Thomas Andrew & Co. (Ann Etgen, Edith Jerell, Ron Murray** & dancers from the **Metropolitan Opera Ballet),** in premieres of 2 works, "Rustic Pas de Trois" & "Strange Sweet Gestures," choreographed by Andrew; **Jean Cebron** & a co. of Jacob's Pillow dancers in a premiere of a new Cebron work; **Bhaskar & Co.** in "Dances of India." Aug. 28-29: the US premiere of **Les Grands Ballets Canadiens,** of Montreal, directed by **Ludmilla Chiriaeff,** in works choreographed by Mme. Chiriaeff & **Eric Hyrst** — "Etude," "Farces," "Labrinthe" & "Premiere Classique.' Co. of 20 is headed by Hyrst, **Evan von Gencsy, Margaret Mercier & Milenka Niderlova.**

BOLSHOI POSTSCRIPT

So. Calif. readers may know all about this, but we just heard about a perf. at the LA Shrine Aud. of "Les Sylphides" which is for the history books. It seems a gentleman paid a backstage visit to a crew member. After a chat, he said goodbye and headed for the exit door — only he went the wrong way. Before he realized it he had ambled all the way across the stage, between the thunderstruck corps and **Ulanova,** who was in the midst of a solo downstage! Unaware of the definitely-not-out-of-this-world intruder, the ballerina must have been baffled by the outburst of laughter from the audience. The ensuing scenes, prior to the star's next entrance, were tense as everyone wondered whether she might have been too offended to reappear. But return she did — and the house came down.

TIMES SQUARE TOPICS

Boris Runanin has been signed to choreograph "The Girls Against the Boys," a musical due on B'way this fall. Bert Lahr & Nancy Walker will star . . . **Carol Lawrence,** who scored as Maria in "West Side Story," will have the lead (opposite Howard Keel) in "Saratoga," the new musical based on the Edna Ferber story, which comes into the Winter Garden Dec. 7. **Ralph Beaumont** will be the choreographer . . . **Jerome Robbins'** next director-choreographer assignment will be for a fall musical based on the life of medieval French poet Francois Villon . . . The musical bio of NYC's late Mayor LaGuardia, "Fiorello," will be choreographed by **Peter Gennaro.**

Sammy Davis, Jr., returns to B'way next season as star of "Free and Easy," the Arlen-Rome opus formerly titled "Blues Opera" . . . "My Fair Lady" producers Lerner & Loewe have signed **Hanya Holm** again for their next item, "Jenny Kissed Me," due in the Fall of '60 . . . **Peter Conlow** was responsible for the dances in the Hudson Celebration Theatre-in-the-Park revival of "Guys and Dolls."

Roberto Iglesias & Co., now in Mexico City, are scheduled to open Sept. 21 in NYC for a 2-wk engagement at the Winter Garden. Co. leaves right afterward for a US tour until Jan.

INTERNATIONAL NOTES

19-year-old **Zuzanna Cembrowska**, Poland's entry in the Miss Universe contest at Long Beach, Calif., was trained as a dancer at the **Warsaw Opera Ballet School** and has danced in operettas in the Polish capital. Her chaperone while in the USA: her aunt, **Ballet Russe de Monte Carlo** star **Nina Novak** . . . **June Taylor** and 10 of her dancers sailed June 23 for Europe to appear at Monte Carlo . . . Rumor: **Lincoln Kirstein** may open a Tokyo Branch of the **School of American Ballet**, with **NYC Ballet** soloist **Roy Tobias** as head . . . **Fernando Schaffenburg** (ex of Ballet Russe) and his wife **Nancy Benson**, are teaching master ballet classes at the **Coyoacan Dance Academy** in Mexico.

Capezio head **Ben Sommers'** current trip to Europe will include a visit to Moscow. He will be there for the final week of the US Exposition . . . At the Venice Festival of Documentaries and Short Subjects, **Martha Graham's** "Appalachian Spring" won 1st place in the TV category . . . **Vicki Racimo**, dancer in "Flower Drum Song," is among the American models in Moscow for the Fashion Industries Presentation at the US Exposition.

NYC dancer-choreographer **Walter Nicks** is conducting jazz classes through Aug. 9 at the **Int'l Summer Academy of Dance** in Krefeld, Germany . . . That famous Pan American jet plane which lost its landing gear and circled over Coney Island for 4 hours prior to making an emergency landing was to have **Vera Volkova** as a passanger. But a few days before the artistic advisor of the **Royal Danish Ballet** had changed her reservation . . . **Dame Margot Fonteyn** was due to fly from London to Rio de Janeiro at the end of June to join her husband, Dr. Roberto Arias, who was given safe-conduct from Panama to Brazil, following his imprisonment as a revolutionist.

The **Ballets de Paris of Roland Petit**, the **Leningrad Ballet**, the **Peking Opera** and the **Nat'l Greek Theatre** are participating in the 7th World Festival of Youth and Students, July 26-Aug. 4 in Vienna . . . **George Tapps** and his new partner **Maurene De Napoli** (student of **Jack Stanly**) are appearing in the Ed Sullivan variety show this month in Moscow . . . **Beata Sorell** flew to Europe July 2 for a 2-mo. tour of 11 cities. She will study at the **Preobrajenska** studio in Paris and at the **Legat** studio in London. She returns to Fresno, Calif., Sept 12 to open her own **School of European Ballet.**

BUSY BALLETS USA

Jerome Robbins is consolidating his conquest of Europe. The State Dept.-ANTA sponsored tour of his **Ballets USA** is now booked solid through Oct. Just added is an engagement in London, Sept. 14-19. This means that there will be two Robbins attractions at the same time in the British capital. ("West Side Story" is still packing them in at Her Majesty's Theatre, and the show was recently named the best foreign musical of the season by the British theatre critics.)

After engagements in Paris, Monte Carlo & Tel Aviv, Ballets USA appears at the Salzburg Festival Aug. 12-17; Belgrade, 20-23; Dubrovnik, 25-27; Athens Festival, 31-Sept. 3; Salonika, Sept. 4; Edinburgh Festival, 7-12; London, 14-19; Copenhagen, 22-25; Stockholm, 27-28; W. Berlin, Oct. 2-5; Warsaw, Poznan & Krakow, 7-14. Perfs. are to be scheduled in Portugal, Spain & Iceland later.

ON THE WAY UP: JOE LAYTON

Choreographer **Joe Layton**, credited this past season with the dances for 2 off-B'way musicals, "One Upon a Mattress" and "On the Town," plus the 2 **Mary Martin** TV spectaculars on Easter Sunday, has been awarded some impressive assignments. He is currently in Moscow to stage the dances accompanying the fashion exhibit at the US Exposition. When he returns, he begins work on the new Rodgers & Hammerstein musical based on the Trapp Family, "The Sound of Music," in which Mary Martin will star.

COAST TO COAST

NY Times music critic Howard Taubman wrote with high praise of the production of Gluck's "Orpheus and Euridice" which opened July 18 at the Vancouver, BC, Int'l Festival. He gave particular credit to the work of director-choreographer **Hanya Holm** . . . Last month's Brief Biography subject, **Michael Dominico**, was singled out for critical honors for his dance lead role in "DuBarry Was a Lady," in which Bert Lahr is starring on the silo circuit . . . **Zachary Solov** is staging 3 works for an all-ballet eve. Aug. 24 at Melody Fair, No. Tanawanda, NY. **Melissa Hayden & Jacques d'Amboise** will star.

Charles Weidman will conduct a repertory workshop at the Interlochen Music Camp in Mich. in late Aug . . . **Martha Graham** co. soloist **Yuriko**, currently in "Flower Drum Song," is choreographing a new trio based on a Japanese ghost story. She has received a grant from the Lena Robbins Foundation to commission the music, which will be written by Halim El-Dabh (composer of "Clytemnestra") . . . **Charles Queenan** choreographed a Watusi dance for the men in **Jean-Leon Destine's** co., which was premiered at the Chicago Int'l Trade Fair in July.

Dancers elected to the Board of Governors of the **American Guild of Musical Artists** for 1959-60 are **Frank Hobi, Arthur Mitchell, Glen Tetley, Darrell Notara & Suzanne Ames** . . . **Jose Limon & Co.** attracted a capacity audience for their July 18 appearance at the Empire State Music Festival near Tuxedo, NY. Limon and an augmented group danced the Kodaly "Missa Brevis," and the star performed with his men's co. in "Emperor Jones," to a score by Villa-Lobos. (The latter work was commissioned by the Festival in 1956.) At the same Festival, NYC Ballet soloist **Patricia Wilde** appeared in the Strauss opera, "Ariadne auf Naxos," in dances choreographed by **Ruthanna Boris.**

Helen Taitt & Guy Allison are the featured dancers in the summer musical comedy season (through Sept. 7) of the Monticello Playhouse, Lake Kiamesha, NY. Miss Taitt says she believes that this engagement marks the first time a colored team has been used in a series of standard roles. Choreographer is **Tony Farrell.** On July 12 & 13 Taitt & Allison danced the "Nutcracker" pas de deux at the Lake Tarleton Festival in Pike, N.H.

Flamenco team **Soler & Lorca** are due to remain all summer at the Sinaloa cabaret in S.F., where they have been enjoying a highly successful engagement . . . **Shirley Broughton's 5 O'Clock Dance Co.** appears Aug. 1 & 2 at the White Barn, Westport, Conn . . . The **Ballet Panorama**, headed by **John Begg & Maria de Baroncelli**, did a July tour of Midwest colleges under the auspices of the U. of Minn. Concert Bureau . . . A "First World Dance Festival" was scheduled July 20-27 at the Carter Barron Amphitheatre in Washington, D.C. Performers: **Jean-Leon Destine & Co., Eugene Goya & Antonio Medina, Nat'l Dancers of Ceylon, Oranin-Zabar Israeli Group** with the **Hebraica Dancers Alvin Ailey & Co.** and **Tania Karina, Oleg Sabline & Co.** Susan Pimsleur was festival coordinator.

Dirk Sanders is doing a ballet to a Bartok score for the fall tour of the **Robert Joffrey Theatre Ballet.** Repertory will also include a pas de deux choreographed by **Erik Bruhn** . . . **Marta Becket** performs Aug. 19 at Notre Dame U. for the Nat'l Catholic Theatre Conference . . . The **Neville Black Dance Trio** appear Aug. 5 in a jazz concert at the U. of Chicago's Drama Festival, repeating programs given July 8 & 22.

Katherine Litz gave a solo perf. June 25 at Purdue U., Lafayette, Ind . . . **Martha Myers** is again choreographer of the presentations this summer by the Acting Apprentice School and School of the Dance by the **Williamstown, Mass., Theatre Foundation.**

HERE AND THERE

Erick Hawkins' "Here and Now With Watchers" will be seen the eves. of Aug. 7 & 8 at the Colony Arts Center, Woodstock, NY, as part of its 1st Annual Festival of Performing Arts. During the 2-day period, Hawkins, assisted by Lucia Dlugoszewski (composer of the 'Here and Now' score), will give 4 lecture-demonstrations.

Speaking of lectures, **Ruth St. Denis**, who reports she's 81, was scheduled to talk on "Dancing from the Horse and Buggy Era to the Jet

CHANGE OF ADDRESS

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Age" July 26 at Studio 99 in Carnegie Hall, NYC . . . **Don Price** writes that we left him out of the cast of "Song of Norway" at Jones Beach . . . **Matteo** received his Master of Science degree with a major in dance education from Springfield, Mass., College in June.

E. Norwalk, Conn., dancer-teacher **Michael Richards** choreographed the summer production of "Oklahoma!" for the Polka Dot Playhouse in Bridgeport. Dance leads were **Connie Baker, Armand Dube, Schreyl Sproviero, Bill Lesneski, Sheril Heyer, Chester D'Elia, Nephele Buecher, Sandra Petorak** and Mr. Richards . . . **Dance Quintet (Pat Heigel, Nancy Longfellow, Joyce Wolfe, Marjorie McGraw, Bebe Alpert Gross)** performed "Leah and Rachel," choreographed by Mrs. Gross, and "Folk Suite" June 30 for the Dayton, Ohio, Art Institute's summer series . . . The **Eddy Smith Dance Theatre Co.** of Minneapolis is on a 3-mo. tour of state fairs in the Northwest and Canada.

Geoffrey Holder was "A Dancing Zany" in the production of "Twelfth Night" which opened the new Boston Arts Center . . . **Nicholas Tsoukalas,** Dir. of the **Greek Classic Dance Group** in Detroit, is looking for dancers (age 14-25) to join his co. Requirement: 3 years of ballet training . . . **Thomas Cannon** has been appointed ballet master for the Philadelphia Grand Opera Co., which for the 1st time is due to have its own resident ballet co. **Marilyn Hagist** will be ballerina.

AROUND NEW YORK

The **Merry-Go-Rounders** are giving free perfs. for children Mons., Tues., Weds., at 10:30 A.M. through Aug. 26 at the E. River Drive Amphitheatre. Co. includes: **James Carruthers, Bernice Mendelsohn, Esther Jaenn, Guelah Abrahams, Margaretta Bobo, Arnette Jens, Moisha Kubinyi, Sally Stackhouse, Elaine Thomas, Peter Berry, Jesse Oliver, Ronald Platts.** Co. dir. is **Patricia Wityk,** and **Billie Kirpich** is administrative dir.

Ballet Russe de Monte Carlo returns to NYC to appear Aug. 10-16 in the Hudson Celebration theatre in Central Park. **Alicia Alonso & Igor Youskevitch** will be guest stars . . . The St. Marks Playhouse engagement of **Percival Borde** & Co. (with **Pearl Primus** as guest) was suspended July 5 because of a knee injury suffered by Borde. Perfs. were scheduled to resume July 28 and continue through Aug.

CANADIAN BALLET SCHOOL

Toronto is about to have an "arts educational" type of school (ballet plus academic subjects), which will be patterned after the Bolshoi, Royal Ballet and Royal Danish Ballet Schools. **Celia Franca,** Dir. of the **Nat'l Ballet of Canada,** will head the new organization which opens in Sept. At first, registration will be limited to 12 resident and 8 day pupils, studying a curriculum of both dance and standard grade and high school work. French will be an emphasized subject.

A Toronto church and a nearby residence are being remodeled for classes and living quarters. Ballet faculty assisting Miss Franca will include **Betty Oliphant, Juliette Fischer, Lucille McClure, Nancy Schwenker & Shirley Kash.** Students 10 and over will be chosen on the basis of talent for the new educational program.

Continuing, of course, are the Nat'l Ballet's regular all-ballet classes for pupils 7 years and older.

Dance Portraits and Photographs ZACHARY FREYMAN *Dance Magazine staff photographer*
by Appointment MU 3-6740

PERSONALS

Hanya Holm is a grandmother. Her son **Klaus,** a theatre lighting specialist, and his wife became parents of Karen Marie on June 27 in NYC . . . **Marie-Jeanne,** ex-NYC Ballet soloist, and her husband **Dwight Godwin,** former dancer now a cinematographer, became parents of their 2nd son, James Anthony, July 12 in NYC . . . **Bruce Folkart & Alice Smith,** LA City Ballet dancers, were married June 14 in LA at the home of the co's dir., Michel Panaieff . . . Night club dance team **Johnny Brascia & Tybee Afra** are engaged to be married.

Southern Calif. dance world played host to **Igor Schwezoff** July 4, celebrating his birthday and his recovery from a serious illness. Doctors okayed his return to NYC and he has resumed his teaching activities at Ballet Theatre School.

Former Diaghilev soloist **Alexander Gavrilov** died July 1 in Coral Gables, Fla., at the age of 66. Mr. Gavrilov, who for the past several years had been teaching in Florida, had been choreographer at Covent Garden, the Metropolitan Opera and for Ballet Theatre. In the early 1930's he headed his own co., Ballet Moderne. When he was with Diaghilev, he often replaced Nijinsky.

Paul Lovett, publisher (in partnership with Lou Dunetz) of souvenir programs for many dance attractions, died of a heart attack June 24 in NYC at the age of 49. Mr. Lovett and his wife, Ann, were organizers of the "Theatre for Dance" series which was a feature for several seasons at the B'klyn Academy of Music. In World War II he served with the Special Services branch of the Army and directed the Airborne Theatre in Alaska.

Walter Strate, Dance Magazine staff photographer, died July 20 in NYC at the age of 57. Photography was actually a sideline for Mr. Strate, who was a successful banker. Born in Romania, Mr. Strate devoted a great deal of time to photographing dancers. The Jan. '57 Dance Magazine had a portfolio from his book "Highlights of a Decade of Dance in NY," published by Kamin. His motion picture work included 3 dance films: "Lament for Ignacio Sanchez Mejias" & "The Moor's Pavane," by Jose Limon & Co., and "The Desperate Heart" with Valerie Bettis. He had recently received a citation from the US State Dept. for the contributions his films made abroad.

TO OUR READERS

Leo Lerman's forecast at the end of his "At The Theatre" column in July of "More next month about 'Gypsy' and **Jerome Robbins** as choreographer and director" is postponed because of vacation schedules . . . **Thalia Mara's** Open Letter on the subject of the **Bolshoi Ballet** last month has brought forth a number of letters from readers — both pro and con.

REGIONAL BALLET — USA

Barbara Remington, formerly of the **Severo Ballet** and of **American Ballet Theatre,** has been accepted into Britain's **Royal Ballet** . . . For its forthcoming season the **Miami Ballet** plans a work by guest choreographer **Wakefield Poole.** Formerly with the **Jacksonville Ballet Guild,** Poole, will stage his new ballet for the Miami co. after returning from a tour of the Orient with **Rod Alexander's** "Dance Jubilee." Also scheduled for premiere next season is a ballet on a Japanese theme, to be staged for the Miami Ballet by co. member **Robert Pike.** During the summer, several co. dancers have been performing at the Coconut Grove Playhouse.

The 3rd week in Aug. **Barbara Weisberger,** artistic dir. of the **Wilkes-Barre Ballet Guild,** travels to Dayton, O., to set her "Quintet in Gay Minor" for the **Dayton Civic Ballet.** At the end of Sept. **Josephine Schwarz,** artistic dir. of the Dayton co., returns the favor by teaching her "The Wheat Maiden" to the Wilkes-Barre group . . . Combining business with pleasure, the Board Directors of the **Northeastern Regional Ballet Festival Assn.** traveled en masse to **Jacob's Pillow** the weekend of July 24 to see Britain's **Ballet Rambert** and have their annual mid-summer meeting.

The newly formed **Kettering (Ohio) Civic Ballet** auditioned dancers July 13 . . . The **Detroit City Ballet** were guest performers June 7 at the Birmingham Art Festival, Birmingham, Mich., dancing 2 **William Dollar** works. They repeated the program July 1 for the Int'l Freedom Festival July 1 in Detroit. On July 12 they danced for faculty, members and guests of the **Cecchetti Council** Seminar . . . **Mimi Paul,** leading dancer of the **Washington Ballet,** is spending the summer studying at the Royal Ballet School in London. Recently, she won a full-year study award at the school, which she will use after completing her HS education next year.

Ballet Celeste of San Francisco appears Aug. 8-16 at the Shakespearean Festival in Ashland, Ore. Co. was honored with a gift of 25 pairs of toe shoes from **Bolshoi Ballet** dancers, and the S.F. dancers gave personal gifts to each of the 131 members of the Russian troupe. Ballet Celeste is presently represented all over the world: Co. dir. **Dorothy Clifford** is in Moscow . . . **Penelope Lagiens & Jacquelyn Gregory**

AUGUST DANCE EVENTS

New York City:

Through Aug., Percival Borde & Co. (Pearl Primus, guest artist); St. Marks Playhouse

Aug. 10-16, Ballet Russe de Monte Carlo; Hudson Celebration Th. in Central Park

Aug. 15, Shirley Broughton Dance Co.; East River Amphitheatre; 8:30

Aug. 21 (eve), 22 & 23 (mats., eves), Russian Music & Dance Festival; Madison Square Garden

Aug. 25-Sept. 20, New York City Ballet; City Center

Connecticut College American Dance Festival, New London: Aug. 13-16

Jacob's Pillow, Lee, Mass.: July 28-Aug. 1, Ballet Rambert; Aug. 4-8, Tania Karina-Oleg Sabline & Co., Myra Kinch & Co. (Ted Shawn, guest artist), Carola Goya & Matteo; 11-15, Ballet Espagnol Ximenez-Vargas; 18, The Merry-Go-Rounders; 21-22, Thomas Andrew & Co., Jean Cebron & group, Bhaskar & Co.; 28-29, Les Grands Ballets Canadiens.

Perry-Mansfield Th. Festival, Steamboat Springs, Colo.: Aug 14-15, An Evening of Dance

Redlands Bowl, Calif.: Aug. 4, Ballet Celeste; 21, Los Angeles City Ballet

Stern Grove, San Francisco: Aug. 9, San Francisco Ballet

ON TOUR

Ballet Russe de Monte Carlo: Aug. 3-9, Carter Barron Amphith., Washington, D. C.

New York City Ballet: July 27-Aug. 8, Greek Th., Los Angeles; Aug. 11-16, Ravinia Park, Chicago.

Russian Music & Dance Festival: July 29- Aug. 2, Hollywood Bowl; Aug. 4-6, San Francisco.

Takarazuka Theatre: Aug. 10-15, Vancouver, B.C.; 17-22, Seattle; 24-29, Portland.

San Francisco Ballet: Aug. 30, San Rafael, Calif.

Jean Leon Destiné & Co.: Aug. 1, Ipswich, Mass.

Shirley Broughton Dance Co.: Aug. 2, White Barn Th., Westport, Conn.

Emily Frankel-Terrence Miller: Aug. 16, Seattle.

are performing with **Alicia Alonso & Igor Youskevitch** in "Coppelia" at the Greek Theatre, L.A. . . . Former members **Gwen & Lynn Lewis** are dancing in Spoleto, Italy & Spain respectively . . . **Sung Hi Elliget** is performing & studying in Korea & Japan . . . **Michel Myers** returned to Paris . . . **Wayne Clemons** has a job in Las Vegas & **Jeanine Thoene** in the "Bells are Ringing" Co. Newest members **Brami Sandar, Linda Keeler & Leigh Ende** are preparing to tour with Ballet Celeste in So. Calif. & the No. West.

Guests of honor at a late-June luncheon given by the **Dallas Civic Ballet Society** were: **La Meri,** guest teacher at Texas Women's U. in Denton; **Donald Saddler,** Dir. summer musicals in Dallas; **Elisa Stigler,** Dir. dance dept., Roosevelt U., Chicago; **Robert Josias,** NYC jazz teacher.

BOOK NEWS

The **Kamin Dance Bookshop** is now located at 68 W. 55th St., NYC. Former dancer **Richard Stuart** will manage the business in the absence of **Sally & Martin Kamin** in Europe and the Middle East on a research trip . . . "How to Become a Ballet Dancer," by **Peggy Van Praagh** (reviewed last month by **Regina Woody** in the Young Dancer section) is now available in a paper back edition. Publisher is Thos. Nelson & Sons, Ltd.)

"Ten Folk Dances in Labanotation," by **Lucy Venable & Fred Berk,** has just been issued by Music Publishers Holding Corp., NYC. Price: $1.50. Material includes dances from Israel, Yugoslavia, Austria, Russia, Denmark, Scotland, Greece, Norway, etc.

TELEVISION TOPICS

"Another Evening With **Fred Astaire**" is in the works for Nov. 4 . . . **Gene Kelly** is slated for 3 NBC-TV spectaculars with guests including **Carol Lawrence, Donald O'Connor** & Victor Borge. The 1st will be Dec. 10 and the others next spring . . . "An Evening With **Cyd Charisse**" is coming up for the current season.

Ed Sullivan's July 19 show featured filmed excerpts from the Festival of Two Worlds at Spoleto, Italy. Dance clips included a "Romeo and Juliet" duet by **Nora Kaye & Scott Douglas** and jazz works by 2 **Jerome Robbins'** Ballets: USA dancers & the **John Butler** group. (Incidentally, Miss Kaye's ballet shoes took a beating and she wore out a pair per rehearsal on the stone steps of the Duomo Cathedral).

SCHOOLS AROUND NEW YORK

Jack Stanly has appointed **Ronnie Daniels** as a junior partner in his school . . . The **Raoul Gelabert Ballet Workshop,** a new experimental group, made a preview debut on June 21. Their official fall season begins Sept. 12, when the Workshop will present lecture-demonstrations on make-up, lighting, costuming, Labanotation, choreography, pantomime, plasto-rhythmics, music, etc., as well as studio and theatre perfs.

Lee Foley has joined the **June Taylor School of Dance** to supervise ballet courses. Foley has danced with the Metropolitan, S.F. and Chicago Opera Ballets. He was trained with **Legat, Trefilova, Egorova & Fokine** . . . The **Henry St. Playhouse (Betty Young & Alwin Nikolais,** dirs.) announce professional classes in technique, theory, choreography, notation, percussion, pedagogy and repertory beginning Oct. 1.

The **Martha Graham School of Contemporary Dance** announces that its 1st semester of Sat. AM classes for young students (age 9-16) will be Sept. 26-Jan. 30, with an additional Fri. aft. class for advanced pupils. School's regular classes for adults continue the year round.

Following her return from the Vancouver Int'l Festival, **Jean Erdman** will offer a 5-week professional course at her studio Sept. 21-Oct. 24. Beginners classes will not begin until Dec., when she completes her fall tour . . . **Gelia Heinemann,** student at NYC's **HS of Performing Arts,** was awarded a Marie Rambert Scholarship for 3 weeks of study this summer at **Jacob's Pillow** . . . **Alan Banks,** Dir. of the **B'klyn Civic Ballet,** is teaching ballet and modern at **Bard College** this summer . . . The **Nadya Dance Group** of the Nadya Studios, Queens Village, NYC, performed June 27 at PS 177 in Flushing.

SCHOOLS AROUND THE COUNTRY

Dedicated pupils of the **O'Neill School of Classic Ballet** & the **Gladding School,** of Newport, R.I., gave a show for the benefit of the Newport Children's Home June 28. Show dirs. were **Judy Zamil** and **Patsy & Mary Dwyer,** all aged 12, and performers were all 4-12-yr-olds. The children choreographed, borrowed chairs from a funeral home, sold homemade refreshments during intermissions and staged the prod. which was given in Miss Zamil's backyard . . . **Mary Ann Herman,** of **Folk Dance House,** NYC, will teach at the Folk Dance Conf., Aug. 16-22 in Santa Barbara, Calif., & the Folk Dance Camp, Wheeling, W. Va., Aug. 23-30 . . . **Glory Funk** choreographed the U. of Toledo's spring prod. of "Finian's Rainbow." It was such a success that a course in stage movement was added to the curriculum for next year . . . **Mel Rose,** choreographer for the **Amsterdam Opera Ballet** & dir. of a European dance school, is teaching this summer at Norfleet Camp, Burlington, Vt.

Dance faculty at the **Arts Center of Pittsfield,** Mass., includes: **Eleanor Dennis** (Arts Center dir), **Graciella Henriquez,** ballet; **Therese Palardy,** modern. Open house was held at the Center June 28 . . . **Marylyn Metler,** advanced student of **Edna Howell, Normadean Dance Studio,** Klamath Falls, Ore., enters the U. of Utah as a ballet student this fall . . . **Princess Tatiana Ouroussoff,** of the **Brookline, Mass., Ballet School, Nathalie Branitzka & Anatole Oboukhoff** are teaching at Belvoir Terrace in Lenox . . . **Danny Diamond School** (Baltimore, Md.) dancers appearing in a July 9 perf. of "Oklahoma!" were **Wally Saunders** (choreographer), **Anna Schaffer, Jane Ward Murray** & Diamond.

Nina Youshkevitch will teach ballet at Wayne, Neb., State College this fall . . . **Bronislava Nijinska** is teaching ballet & character at the **Irene Serata Dance Studio, L.A.** . . . Students of the **Boris Novikoff School of Russian-American Ballet,** NYC, winning this year's awards were: **Allison Struck, Rita Meyers & Mildred McClosky;** Exam Certificates: **Sallie Orzie, Elaine Davis, Patricia Kieffer** & Misses Struck, Meyers & McClosky. New Rochelle, NY, award winners: **Sharon Vaccaro, Maggie Moss, Carol Levinson, Odette McMillan, Maria Styliamos, Sonia Villamil & Adrianne Laris** . . . **Ivan Novikoff** recently celebrated his 35th anniversary at his Seattle **Russian-American Ballet School.** Novikoff has 11 other schools in the Pacific NW.

ASSOCIATION NEWS

The **Associated Dancing Teachers of Southern Calif.** (Dance Masters of America Club No. 1) holds a convention Sept. 4-7 at the Statler Hotel in LA. Faculty includes **Buster Cooper, Judith Sproule, Vernon Russell, Trinidad Goni, Audrey Share, Imogene Woodruff, Deloris Blacker, Margaret Baker, Ray & Corine Leslie, Suzette Lane, Katherine Sheehy, Dorothy Williams, Olive & Jim Cullip and Jack Stanly** . . . New officers of **Dance Masters of Calif.** (DMA Club 13): **Gordon**

(Continued on Page 87)

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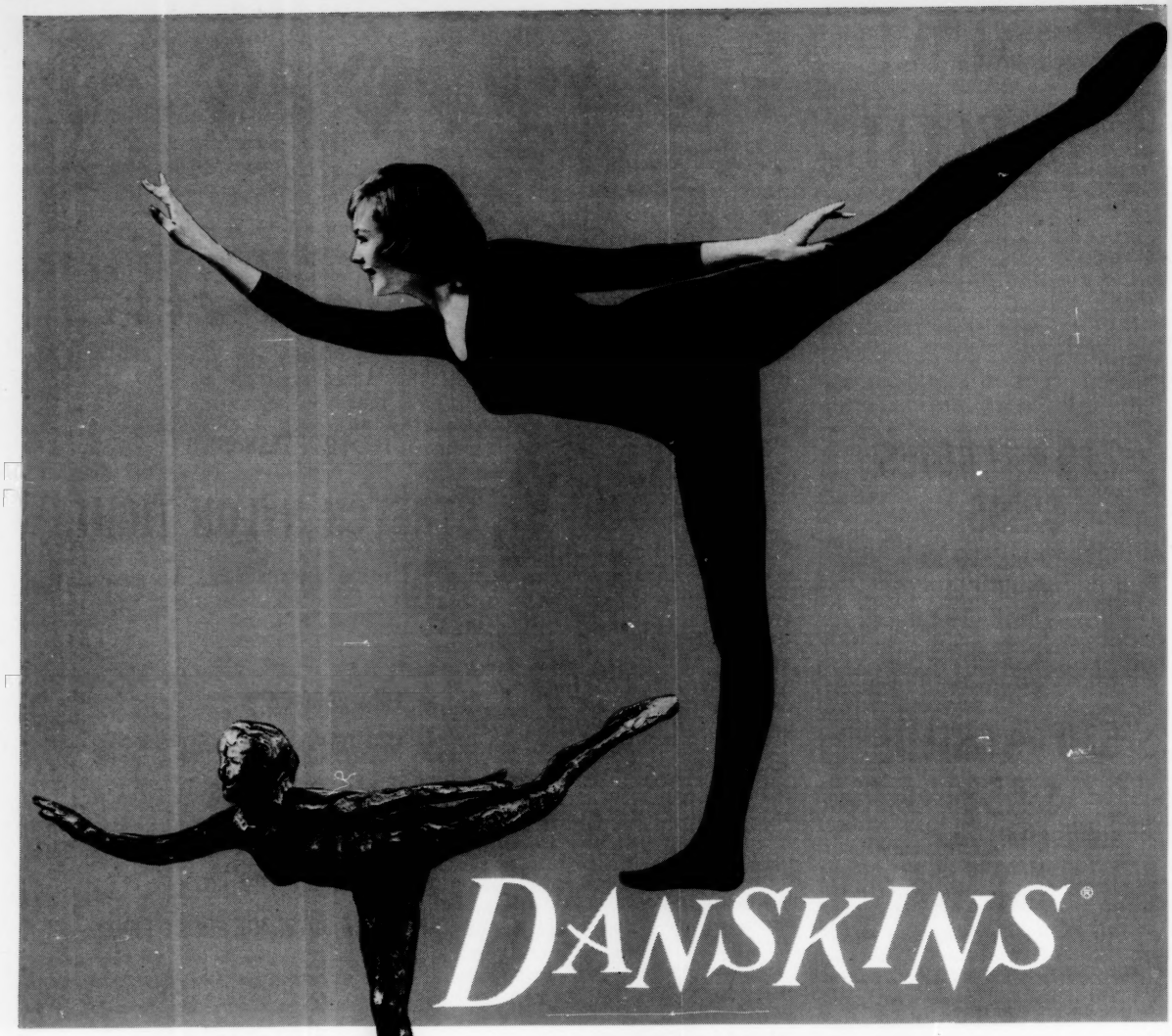

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Editor-in-Chief
Lydia Joel

Associate Editor
Doris Hering

Art Director
Rudolph de Harak

Advertising Manager
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Donald Duncan

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Subscription Manager
Joyce Phillips

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Young Dancer Editor
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Contributing Editors
Ann Barzel, Selma Jeanne Cohen, Leo Lerman Thalia Mara, Lillian Moore Walter Sorell, James Lyons, Arthur Knight

Staff Photographers
Peter Basch, Radford Bascome, Alejandro Castro, Fred Fehl, Herbert Flatow, Zachary Freyman, Jack Mitchell, Walter Strate, Ted Streshinsky, Bob Willoughby Matthew Wysocki

Staff Correspondents:

Chicago:
Ann Barzel, 3647 N. Pine Grove Ave.

Dallas:
Toni Beck, 4330 Mockingbird Lane

Denver:
Rhoda Gersten, 1370 Forest

Hollywood:
Roy Clark, 4942 Franklin Ave.

Louisville:
William Habich, 517 W. Ormsby

San Francisco:
Clifford Gessler Edit. Dept., Oakland Tribune, Oakland 4, Calif.

So. Calif.:
John Dougherty, 1101 Prospect Ave., Hermosa Beach

Australia: Beth Dean, 43 Dremeday St. Northmead, Parramatta, N. S. W. **Austria:** Linda Zamponi, Vienna State Opera, Vienna. **Denmark:** Sven Sorgenfrey, 8 Boyesgade, Copenhagen V. **England:** Clive Barnes, 16 Gloucester Place, London W. 1. **France:** Marie-Francoise Christout. **Germany:** Horst Koegler, c/o Weltblick Pressehaus, Breite Strasse, Cologne. **Mexico:** John Fealy Nuevo Teatro de Danza, 16 de Septiembre #26, altos, Mexico, D.F. **Portugal & Spain:** Luigi Gario, Rua Conceicao, 113-3rd — Lisbon. **South America:** Hans Ehrmann-Ewart, Casilla 10156, Santiago, Chile. **The Netherlands:** Leo Kersley, Vennipperstraat 14b, Rotterdam (overschie). **West Coast Adv. Offices: R. J. Friedman Associates,** 5880 Hollywood Blvd., L.A., HO 7-5625; Edward Gamrin & Don Ferrull, 260 Kearney St., San Francisco 8, EX 7-0632.

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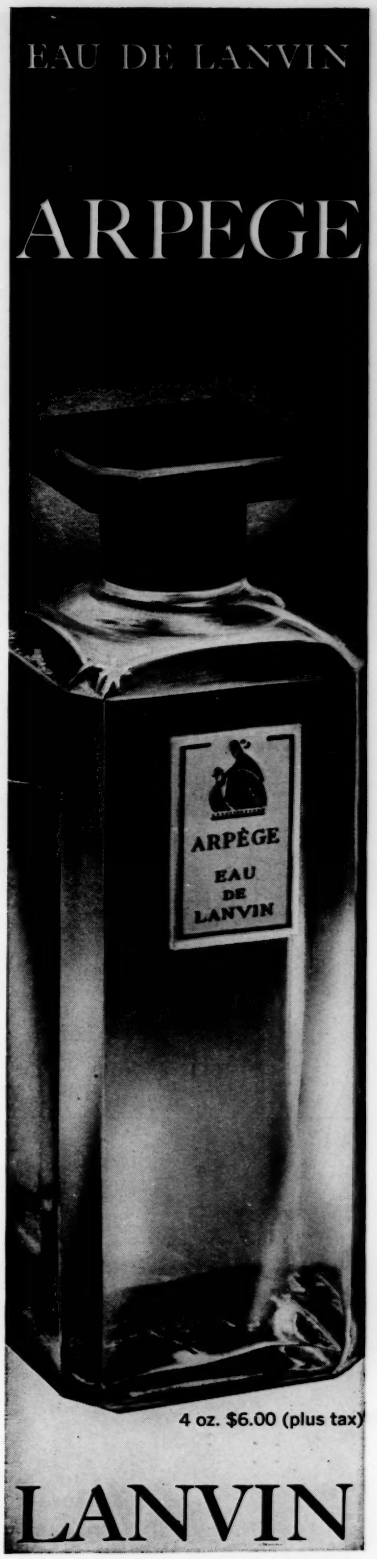
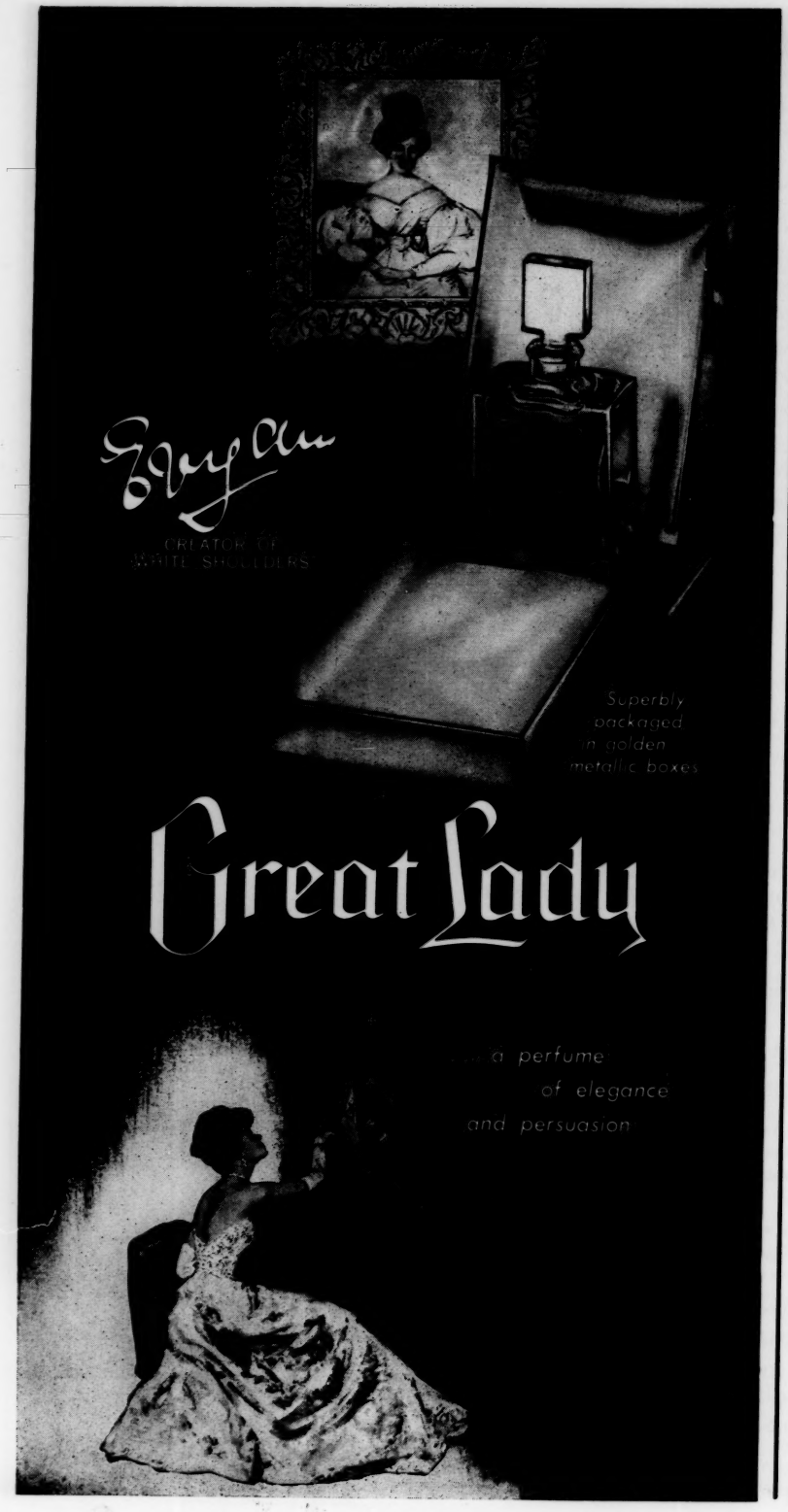




RECORDS FOR DANCE

BY ROSALYN KROKOVER

Although at the last count there were about twenty recorded versions of Tchaikovsky's *Swan Lake* currently available (three of which are complete, or substantially so), a good new one is always worth mention. For many of the existing versions are not exceptional in recorded quality or interpretation.

The latest disc of *Swan Lake* excerpts is conducted by Maurice Abravanel, with the Utah Symphony. Thirteen excerpts are presented on this disc (Westminster 18851, monophonic; 14064, stereophonic). Odette's and Odile's grand pas de deux, the Dance of the Little Swans, the Czardas and the Spanish Dance are among the selections, which concentrate on the second and third acts.

Abravanel has had a great deal of experience in conducting for the dance, and recently he and his orchestra collaborated in performances staged by the ballet department at the University of Utah in Salt Lake City, under the direction of Willam Christensen. This is Abravanel's first ballet recording with the Utah Symphony, and it is a mighty fine one. The tempos are not rushed, the music has the right curve, and the sound is excellent. Those who want a single disc of music from *Swan Lake* should find this one thoroughly suitable.

Two discs of shorter works that should be useful in the studio are "Viennese Dances," Vol. II (Angel S 35665) and "Symphonic Dances" (Capitol SP 8369). Both discs are stereo, and monophonic equivalents are available. The Angel disc contains six Viennese waltzes, all charming and a delight to dance — *Wiener Burger* and *Wiener Mädln* by Ziehrer; *Amorettentänze* by Gungl; *Donauwellen* by Ivanovici; *Die Schönbrunner* by Lanner; and the famous *Gold und Silber* by Lehar. Henry Krisp leads the Philharmonia Promenade Orchestra with just the right light touch.

"Symphonic Dances" is a real potpourri of music that was either composed specifically for dance or of music that has been used for dance. There are eleven pieces in all — the Waltz from Tchaikovsky's *Sleeping Beauty;* the Galop from

Kabalevsky's *The Comedians*; Grieg's *Norwegian Dance No. 2*; the Polka from Weinberger's *Schwanda*; Ravel's *Pavane for a Dead Princess*; Gliere's *Sailor's Dance* from *The Red Poppy*; Bizet's Farandole from *L'Arlésienne Suite*; Massenet's Navarraise from *Le Cid*, Delibes' *Pizzicato Polka* from *Sylvia*; Khachaturian's *Saber Dance* from *Gayne*; and the Bacchanale from Saint-Saëns' *Samson et Dalila*. A more miscellaneous combination of music one could hardly imagine. But for the teacher who needs a lot of short dances for that annual recital, this may be of some help. The music is given a business-like performance by the Hollywood Bowl Symphony Orchestra conducted by Felix Slatkin.

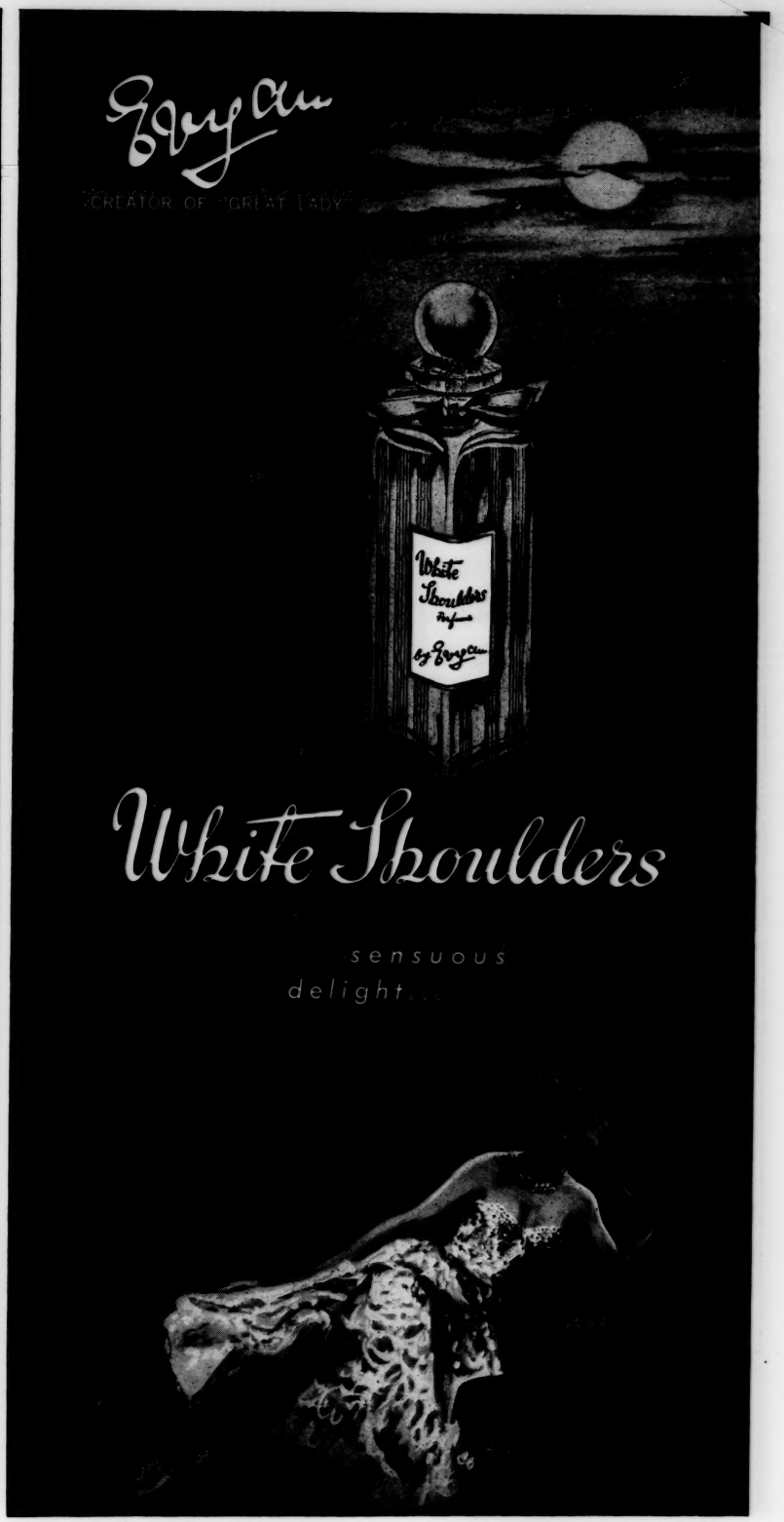
Music that no longer turns up very often is Shostakovich's ballet suite from *The Age of Gold* (Victor LSC 2322). Except for the perky little Polka, nothing is heard of this ballet. And that might well be because the Polka is the best part of it (and how dated it now sounds!). Throughout the rest of the suite there are long stretches of music that are ponderous and dull; or music that tries so hard to be light and witty that it is actually painful. Also on the disc is the composer's First Symphony, and perhaps the best one of his eleven to date, although he was all of 19 when he wrote it. This was the symphony Massine used for his *Rouge et Noir*, one of the important ballets of the Ballet Russe during the late 1930's. The music is expertly played by the London Symphony Orchestra under the direction of Jean Martinon. *THE END*

on the cover

For 25 years America's most famous ballroom competition, the Harvest Moon Ball, has attracted SRO audiences annually to New York City's giant Madison Square Garden. Preliminaries begin this month for the September 22 finals.

Our cover dancers, Christa Ehrnsberger and Joe Mehegan, turned "pro" after winning the 1958 All-Around Championship and are now conducting Champagne Hours at Manhattan's Corso Cabaret. Both are wearing Capezio's new ballroom shoes, and Miss Ehrnsberger's jewelry is by Coro. (See also photo p. 71 in BALLROOM USA.)

Photo by JACK MITCHELL.



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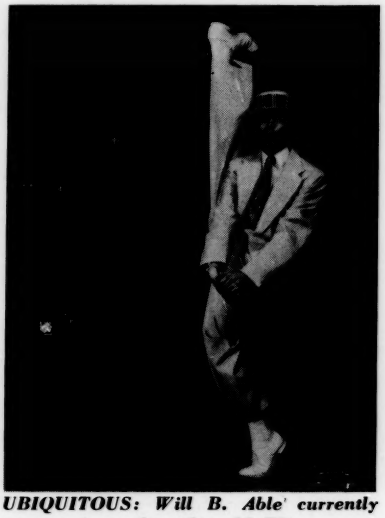
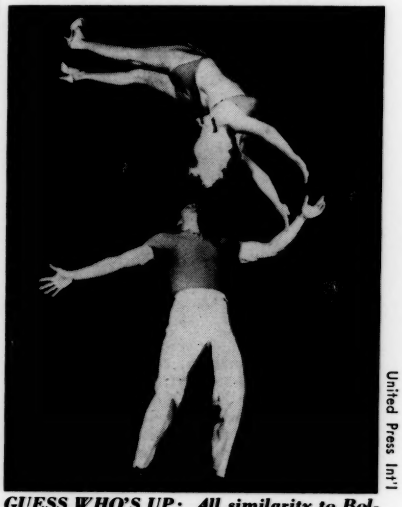


Wide World Photos

***UBIQUITOUS:** Will B. Able currently appears in no less than 11 TV commercials (filmed)! Last month he was featured at the Starlight Th. in Kansas City. This month he'll be in Ft. Worth's production of "Where's Charley?"*



United Press Int'l

***GUESS WHO'S UP:** All similarity to Bolshoi activities strictly coincidental, this high-flying is by actress Jayne Mansfield, with support from muscle-man husband Mickey Hargitay. Above, as they rehearse an act for a recent engagement at Las Vegas' Tropical Hotel.*

Wide World Photos

ARRESTING: These NYC Policewomen proved to be just that when they traded uniforms for costumes and performed an oriental dance as part of their 12th annual show. No flatfoots, they're shown rehearsing at police headquarters.

Planet News

COCKTAILS FOR ONE: "London Morning," contemporary ballet by scintillating Noel Coward, had a July 14 premiere by London's Festival Ballet (review next month). Above, on the rooftop of Festival Hall, the scenarist toasts cast member Jeanette Minty at a preview reception.

Wide World Photos

CAREFREE CAKEWALK: These ladies and 21 more — average age 80 — of the Carrie Elligson Gietner Home in St. Louis recently put on a musical. It was a hit, with repeat performances necessary. Here Lillian Schmidt, 77, "struts her stuff" in a cakewalk, while colleagues Louise Schroeder, 79, and Jeannie Milliet, 82, get ready for their solos.

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LOOKING AT TELEVISION

WITH ANN BARZEL

Dance had stature, if not quantitative time, on television the past month. Jerome Robbins spoke for dance — articulately and intelligently. Melissa Hayden and André Eglevsky danced superlatively.

Robbins, interviewed by Edward Murrow on Person to Person on June 12, gave evidence of the breadth of his artistic experience — Camp Tamiment, Broadway, Ballet Theatre, NYC Ballet — as well as the scope of his current career and diversity of personal interests. The peek into his photographic darkroom, including a look at a recent photograph Robbins had made of Tanaquil LeClercq, was very interesting. The usual questions about working with stars such as Ethel Merman and Mary Martin elucidated the usual responses about admiration, respect and all that. True as it may all be, it isn't likely that one could say less within earshot of a million strangers.

The Summer Night show on July 8 was called "A Child's World." In dance that meant the *Nutcracker's* Sugar Plum Fairy. Melissa Hayden danced first the solo variation, then, with Andre Eglevsky, the pas de deux — the early Balanchine version. Miss Hayden danced divinely, every movement cuttingly clear. Eglevsky looked fine, albeit the black tights made him very unobtrusive. The setting, backed by a silvery fountain and stylized trees, was excellent, especially as it included a spacious stage for the fine dancing.

The same program, overburdened with song, slipped in two dances by William Skipper. In patched costume he turned cartwheels and jumped nimbly over a huge candlestick in the nursery rhyme section. Later, he was an Arabian Nights slave mixing oriental clichés and modern dance to strains from Rimsky-Korsakov's *Scheherazade*. Skipper was dancing very well, but the assignments were limited.

On June 24, Summer Night was New York as a Summer Festival. The best offering in the line of dance was a poster showing Gwen Verdon in *Redhead* as background for a Broadway scene. Broadway in this New York was all singing. The only dancing in this entire New York festival was in a night club floorshow where Jane Turner and John Renn did a ballet number full of pirouettes, posturing and big lifts. The dancers, wearing tights, with wisps of chiffon added for the girl, danced well, even if their number was the dance least likely to be seen in the usual New York night club.

Joan Mann is credited with the choreography for Summer Night. We trust she is not responsible for the awkwardness of the singing ensemble. Summer Night is trying hard to be a notch above the usual song fest. Its trouble is that the effort is obvious, and that good singing is by its nature difficult to make visually interesting.

All winter long we saw boys dancing attendance on singing girl stars. Now Dave King reverses the procedure. His entrance on his Wednesday night show has him accompanied by six lovely girls who dance well and are given time and space to prove it. They are not there to chuck the guy under the chin, rumple his hair or pat his bald pate, as was the custom for the comedians of yester-year (or was it only two years ago in the heyday of Gleason, Durante, Caesar, et al). Nor does this group's moment end with surrounding the star. On July 8, he actually disappeared from view, and in a setting of blue sky with hot orange sun and cool yellow moon they danced to "Night and Day." No credit is flashed for choreography, but somebody smart is on the job.

Every once in a while the office is good for a production number, especially when there are tap dancers available to sound off like typewriters in a hurry. The Jack Regas Dancers did a Nine to Five number on the June 28 Chevy Show. They did all the clichés of the office dance, but with such vim it looked fresh. The nice thing about them was that they did not over-try. The TB show (Teresa Brewer-Tony Bennett, or Death on Saturday

Night) isn't giving Louis DaPron enough opportunities to salvage the show from boredom, but on June 20 his office dance was fine. It consisted of three boys and two girls tapping cleverly as they skipped around on the keys of a giant typewriter. On the same program Teresa Brewer warbled "Papa Won't You Dance With Me," and kept four talented boys from dancing anything of interest.

The Pearls of the Pacific were the guest group on Polka-Go-Round on July 6. They are a group of Tahitians, who do the wonderful free movements of the Polynesian dances with great abandon. The girls were enchanting, and fascinating was Tau, a muscular young man with strong torso movement, terrific in characteristic steps done while keeping the knees bent. The same show had a jet-propulsion Charleston danced by Adrienne Fliegl and Alfred Mueller of Sadoski's regular group.

Another Charleston was danced most amusingly by Carol Channing and Tom Hanson on the June 8 Arthur Murray Party. They were competing against expert Helen Gallagher, who had herself a ball with Tom Poston in a medley of ballroom dances of 1914, and Tad Tadlock and Hal March in a parody of a 1912 Tango. It was good taste to take the judging of these finals out of the hands and braying of the studio audience and leave it to a jury that had the diplomacy to call it a three-way tie. James Starbuck's moonlit dance for the group was lovely. The repeats of the Murray show are among the best dance offerings this summer.

The Ed Sullivan show is usually good for at least one distinguished dance number per program. It was disappointing to wait for gypsy La Chunga, who did not appear as programmed on June 28. But I'm glad I stuck around to the end, for the show closed with four youngsters from Italy who did the terrific sort of modern jazz we thought only Americans knew. I didn't catch the names, but they were on their way to Vegas.

I've learned the name of one of the anonymous Spaniards I praised a couple of months ago. He is Don de Natale, and I hope he is on again soon, with program mention.

Eva Desca led the exercises by a class of Senior Citizens on Jack Linkletter's On the Go on July 8. My working hours interfered with seeing this morning show, but I am intrigued with what Miss Desca terms as "modified Graham technique for octogenarians." *THE END*

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DANCE IN THE MOVIES

"PORGY AND BESS"

Few films have been so eagerly awaited in recent years as Samuel Goldwyn's production of the Gershwin folk-opera, *Porgy and Bess* (Columbia). Reluctant casts, a disastrous studio fire, a switch of directors, and Mr. Goldwyn's well-known penchant for perfection have kept the kettle boiling with such vigor that any picture, no matter how splendid, would probably have had difficulty living up to expectations. But this new *Porgy,* despite Todd-AO, stereophonic sound, and an impressive array of talents both before and behind the camera, falls so far short of anticipations that one is inclined to turn first to what is wrong rather than what is right about the production. Obviously, Mr. Goldwyn, who claims to have spent a dozen years in attempting to bring it to the screen, has stinted on nothing that might add to its grandeur and appeal. Equally obvious is that money isn't everything.

The main thing that money can't buy is insight — the insight necessary to see that just because a work has been successful as a play, a novel, or an opera (and *Porgy* has been all of these), does not mean that it will translate into an equally successful movie. There are works that are inherently photogenic, and others that can at best be forced into a semblance of cinematic life. Of all forms, the opera, with its rigid conventions of arias, recitatives, and choruses, offers the strongest resistance to the overwhelmingly realistic tendencies of the motion picture camera. And one can state quite arbitrarily that the more realistically opera films are handled in terms of performance, settings, and costumes, the more artificial becomes the total effect. In *Porgy and Bess* we see a weak and unresolved attempt at compromise: The acting is realistic in the extreme, Irene Sharaff's costumes are at once stylized and quasi-realistic, while settings run the gamut from a theatrical Catfish Row contributed by Oliver Smith to actual location exteriors for the fishing wharf and the picnic sequence on Kittiwah Island.

This same irresolution is apparent in Otto Preminger's direction of the film. Action passages — the crap game, the several fights, fishermen marching to their boats, the inhabitants of Catfish Row setting off for their picnic — these are filled with camera movement. At such moments, the camera rolls, darts, peers, swoops in close or pulls high to fill the vast screen with significant visuals. But abruptly, as it must in opera, the action ceases and the songs take over. And Mr. Preminger, bowing to the music, permits his cameras to rest for long, static shots while we see nothing but the faces of actors mouthing words — words that have been, in most cases, supplied by the voices of others. Despite the appeal of Gershwin's music, despite the magnetism of Sidney Poitier, Dorothy Dandridge, Pearl Bailey, Sammy Davis, Jr., and all the others assembled by Mr. Goldwyn, in such passages the movie simply dies. It is as stimulating to look at as an LP record.

This report, however, is concerned primarily with the dance aspects of *Porgy and Bess;* and here again the decision must be, at best, a qualified negative. Hermes Pan is credited with the choreography, but it is impossible to tell from this side of the screen whether his work extended to the several passages of choreographed movement in the film — the crap game that opens the picture; the casual awakening of Catfish Row in the second half, with its chanted street calls and the sounds of the tradesmen and housewives beginning their daily task; the frightened Negroes in the hurricane creeping up a flight of stairs, praying to the Lord to spare the lives of their loved ones on the open sea. There is a stylization to these sequences that is in perfect congruence with the musical activities on the sound

Sammy Davis, Jr., as Sportin' Life, leads Gershwin's "It Ain't Necessarily So," in the picnic scene of the color film version of "Porgy and Bess."

Columbia Pictures

BY ARTHUR KNIGHT

track — something that happens all too rarely in the film. And whether created by Pan or Preminger, they rank among its high-points.

The rest are contributed by Sammy Davis, Jr., a performer whose every springy step and sinuous movement shrieks of dance. His first appearance, prowling cat-like along the rooftops of Catfish Row, has the smooth, calculated precision of a time step. With simian grace (and face) he pleads, threatens, cajoles, always externalizing the words with a bright yet sinister gesture. Just the sight of him walking down a street, lighting a cigarette, or rounding a corner is redolent of the kind of controlled motion we call dancing. Unfortunately, for the big Sportin' Life number, *It Ain't Necessarily So*, Davis has been provided with little more than an old-fashioned challenge routine, the kind that used to turn up regularly on vaudeville bills. It starts with Davis outtapping one small boy, then a group of boys, then a whole squad of high-spirited steppers — and climaxes, as the Nicholas Brothers so often did, with a slide-for-life on the knees down a steep incline (a boat in this instance) and a deep split. *("The Name Dropper," p. 24, says that his part of this number was prepared, at Davis' request, by Hal Loman.)* Davis can do better than this. The only other number that might actually be called dance is a raucous, red-jacketed procession down to the picnic boat to the infectious tune of *I Can't Sit Down*, with strutting cakewalk steps, much waving of arms, and a determination to be folksy at any price.

"At any price" would seem to be the major weakness of this Goldwyn production. Its price tags keep showing. Everything is bigger, louder, showier than it could possibly be in life. Indeed, the very life of Porgy and Bess (or, for that matter, of *Porgy and Bess*) is drained away by the super-symphonic treatment of the score. The music doesn't sustain the characters; it washes over them, drowns them, and leaves in their places giant-sized dolls that move and gesticulate against colorful settings, but are powerless to kindle any emotional or aesthetic response in the spectator. *THE END*

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SUMMERTIME CAUTIONS

BY LAURA SHELEEN CLARK

Heat exhaustion, heat stroke, sunstroke and sunburn are four summertime hazards of which dancers, especially, must beware.

Heat Exhaustion and Heat Stroke

Heat exhaustion, and its more serious possible consequence, heat stroke, result when conditions — principally a loss of salt — make it impossible for the body to adjust to high temperatures over a long period of time.

The chief function of perspiration, through which much of the salt is lost, is to regulate the heat of the body and keep it normal. People differ greatly as to the speed with which they begin to perspire, and as to the amounts of salt and water that they lose from their bodies during perspiration. (The sweat glands are the principal pathways by which water arrives at and cools the surface of the skin. Sweat glands are distributed over the whole surface of the body. They number about three million, and are especially abundant on the palms of the hands and the soles of the feet.)

Perspiration is increased by physical exercise, by heat, by the drinking of hot liquids, by psychic disturbances, such as fear and worry, and by a number of drugs. During hot weather, and especially when engaging in strenuous training, large amounts of salt are lost. If not replaced, heat exhaustion is possible.

Some of the symptoms are profuse sweating, especially of the face, a moderate amount of fever (though sometimes the temperature may be lower than normal), physical weakness, and sometimes severe cramping in legs, arms and abdomen.

If heat exhaustion is suspected, the first thing to do is to get the individual into a cooler place. A completely relaxed lying down position must be maintained. A rise in temperature can be controlled by sponging with cool water. As the blood of a person suffering from heat exhaustion contains less salt than normal, salted water should be given immediately. Sometimes it is also advisable to let the patient drink cool (not iced), strong coffee. Only a doctor should give a stronger stimulating drug.

In serious seizures, the individual loses

consciousness, his heart beats very rapidly, his respiration becomes deep, and the pupils of the eyes dilate. It is important for teachers to recognize the possibility and symptons of heat exhaustion, and to call a doctor immediately if the case looks serious, for it is important that the stricken individual have immediate and proper attention, and that a doctor remain in attendance until the danger is passed.

Many factories, offices, stores, golf clubs and out-of-doors recreational parks now provide their personnel and patrons with small tablets of common table salt, encouraging them to take one of these pills every time they take a drink of water. This practice has proved to be very helpful. However, since many people find salt tablets produce a slight nausea, doctors often recommend that extra salt be ingested during mealtimes, or eaten between meals on potato chips or pretzels.

The amount of salt-containing water lost by dancers during hot weather may amount to several pints per hour while training. The medicine cabinet of every dance studio should include some form of salt.

Sunstroke and Sunburn

Sunstroke and sunburn cannot be classified as occupational hazards in the same way as heat exhaustion and heat stroke. However, their occurrence can seriously interfere with the dancer's training.

Sunstroke, which is a heat stroke caused by direct exposure to the sun, is caused by the infrared (or heat) rays of the sun. Cosmetic preparations sold to protect your skin against sunburn filter out the ultraviolet light rays, which are the cause of

(Continued on Page 60)

IN THE NEWS

SUMMER ON A LAGOON: Alan Kirk dances the lead role of Freddy in the June 25-Sept. 6 Jones Beach mammoth production of "Song of Norway," choreog. by Frank Westbrook. Kirk is one of few Americans who have created roles and danced with Ballet Rambert.

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FATHER'S DAUGHTER: Kyra Nijinsky (right) gave a lecture on the subject of her father, Vaslav Nijinsky, and the ballet on May 22 at the Berkeley, Calif., Little Theatre. She is seen with Kyra Preobrajenska, who presented her.

S. Falf

TEACHING TOUR: Concert performer Pearl Lang, following appearances with her co. at Jacob's Pillow, left to teach July 6-25 in Essen, Germany, July 26-Aug. 8 in Zurich, Switzerland, and Aug. 10-22 in Stockholm, Sweden.

Lee Brian

OPPORTUNITIES: Jean Elyse, above as Bonnie Jean in "Brigadoon" at the Palm Beach Musicarnival this spring, is one of many skilled dancers developing toward dancing-acting-singing careers through the vast network of summer theatres. In June she was doing solo work at the Papermill Playhouse, N.J. In July and August she appears in "On the Town" as Miss Turnstiles and does other roles at the Dayton, Ohio, Summer Theatre.

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THE NAME DROPPER

We've found a new guest critic for tap dancing, an ardent champion of that art form named Sammy Davis, Jr. How could anyone improve upon his "review" of the tap dancing prowess of his old friend Gene Kelly? Says Sammy, *"Man,* that boy can sure lay down some iron!"

When Davis was in NYC for the premiere of *Porgy and Bess* we drew him out on the subject of dancing. That day his natural ebullience had a slight nervous edge. As yet he hadn't seen the picture, and he was worried about the impression his portrayal of Sportin' Life would make on his "date" — his mother. (P.S.: She loved it.)

We began by asking Sammy where he had learned to dance. "To be honest," he replied, "I don't remember. As a kid I picked it up—from my folks and from others in show business. I guess I'm still picking it up. A few years ago there was a lot more around to see—and to steal from."

Sammy's uncle, Will Mastin, was very close to the late great Bill Robinson, and "Bojangles" coached young Sammy in a few time steps. "I can't remember them now, but one thing he taught me I'll never forget. It's that you've got to keep it *simple*. All the time the people have to understand what you're talking about—even if you're talking with your feet."

In *Porgy*, "It Ain't Necessarily So" had some choreographic problems. The number was pre-set by Hermes Pan, but Davis couldn't make it work for himself and asked to bring in his own choreographer, Hal Loman. ("We think, act and dance as one") Pan understood; after all, he has often done special work for stars like Astaire in shows choreographed by someone else.

Davis has high praise for the dance people who have appeared on bills with him on the cabaret circuit, citing as a top example Augie & Margo. "It's really exciting to see an act that *tight*," he said.

The accolade of which Sammy is proudest came from Ulanova, who saw his show at the Moulin Rouge in Hollywood. Backstage, after he had apologized for his kind of hoofing, he was told by the ballerina, "You can dance with me *any* time!"

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6. Party Favors — Intermediate Ballet
7. Military Dolls — Tap
8. Indian Dolls — Ballet — Modern
9. Scotch Dolls — Ballet
10. Cooks' Dance — Song & Dance
11. Waitresses' Dance — Ballet
12. Donkey Dance — Ballet
13. Birthday Cake:
    a. Dance of the Sweets & Spices — Ballet
    b. Frosting — Solo or Group Toe
    c. Dance of the Sweets — Ballet
    d. Dance of the Spices — Boys' Ballet
    e. Finale of the Cake
14. Dance of the Flame Demon — Toe

Routines may be bought separately. **Kathleen Kavanagh, Johnstown, N. Y.**

REVIEWS

James Waring & Co.; Percival Borde & Co.; American Ballet Theatre; Russian Music and Dance Festival.

BY DORIS HERING

James Waring and Co. in *Phrases, Lunamble, Landscape,* and *Burlesca*
The Living Theatre
June 15, 1959

Outside, high over Fourteenth Street, there was a real moon, full and magical. And there were stars in abundance. Inside, there was a wrinkled paper moon. And there was a "lunambulator" — a lone white-faced creature losing his hands and crouching in dejection.

Outside, the landscape was brisk. People sauntered in the cool spring air. The greeting card stores and the bookstores were bright with late lights and browsers. Inside, the landscape was catatonic. A boy gnawed on his arm and spewed in disgust. A girl twitched on a chair and stared. A couple outlined balletic fragments — side by side, intertwined, yet totally detached not only from each other but from themselves. A girl repeatedly shook her head.

They were surrounded by sounds — hysterical laughter, running water, creeking, burping, wretching, sobbing. An hour dragged by. All lifted their arms in jerks. Over the loud speaker a baby wailed.

Outside, Puerto Rican urchins ran gaily along the curb, pursuing each other, batting pebbles. Lovers linked arms. Inside, young girls stood, their bodies encased in black bulging-bellied sacks. Another girl extended her leg slowly while a male eyed her distastefully from behind. Two clowns pushed each other across the stage. The moon came down and was destroyed.

We liked it better outside.

Percival Borde and Co.
Pearl Primus, guest artist
St. Marks Playhouse
June 16-July 5, 1959

Pearl Primus regards her African journey of a decade ago as the major experience of her life — the moment of sudden illumination. But in the years

since that trip, we have often felt that, in some strange way, it stopped her dead, as though she had been confronted by an idol in the jungle and it had fixed her with its eye.

Before Africa, her dancing had the innocence of the true romantic. With vitality and blazing sincerity (and with endless charm) she went about creating her own composite of Negro life— the Primitive, the Southern, and the Caribbean. Perhaps it was not so authentic as she would have wished in the light of further scholarship. But it all seemed somehow genuine and moving . . . and memorable.

Along came the year in Africa. One waited for its results in her creative work. But she has never been able to objectify the experience — to translate it into theatre form.

Here and there a glimmer does come through — principally when she speaks (as she did most eloquently to introduce Percival Borde's Watusi solo, *Impinyuza)* or when she dances a solo like the monumental *Fertility.*

But in the dances she devised for Percival Borde, and in the group offerings for her girls, one realized that although she has persevered in her search for identity, she has not grown apace in her mastery of the bone-structure of choreography or in her awareness of the elements that come under the heading of good theatre — practical elements like lighting, staging, and costuming. Perhaps this is why the riches of her African trip remain substantially locked in time.

The current program with Percival Borde as leading dancer and Miss Primus as guest, was essentially the same as the one they presented last autumn (reviewed in Dec., '58).

The American Ballet Theatre
Lewisohn Stadium
June 27, 1959

With several of its own soloists, with two guest artists, and with a corps recruited for the occasion, The American Ballet Theatre offered an evening at Lewisohn Stadium. The program was a routine one.

The indestructible *Les Sylphides* met a special challenge. It was performed before a banner-like decor of red and grey diamonds. And yet the principal dancers, notably Violette Verdy, Erik Bruhn, and Sallie Wilson, managed to create an aura of their own.

Erik Bruhn is the only male dancer we have ever seen who can set the mood of the ballet and control it throughout. The last time we saw Violette Verdy in *Les Sylphides* she was like a firefly. But this time, influenced by Mr. Bruhn, she was gentle, dreamlike. And so their waltz together was an enchanted interlude.

Having recently seen Sallie Wilson in Martha Graham's *Episodes,* it was fascinating to see her in *Les Sylphides* — fascinating because here the same strong, clear extensions were used for evocative, rather than dramatic, effect. Ruth Ann Koesun, who has usually infused this ballet with a special loveliness of her own, needs to re-study the Prelude. Her concept has lost some of its spontaneity.

The Combat, with Lupe Serrano and John Kriza in their accustomed roles of the warring knights, has undergone a shift in emphasis. The female role seemed stronger than the male — perhaps because Miss Serrano's dancing was so sure, her balance so unassailable.

It is impossible for guest artist Alicia Alonso and Igor Youskevitch to dance insensitively. But on this occasion their *Black Swan Pas de Deux* also indicated a need for re-studying. One felt that their dynamic relationship has gotten a bit out of key. Perhaps some of this came from the prosaic fact that Miss Alonso has gained weight and Mr. Youskevitch has lost weight.

The program concluded with a broad performance of *Graduation Ball.* The American Ballet Theatre could learn much from the Royal Danish Ballet, which can keep even second-rate works like this one neatly polished, constantly cherished. The high moment of the ballet was Enrique Martinez' sturdy Drummer.

The new corps contained several promising dancers, and they performed with eagerness and spirit, but without the patina that only time together can produce.

Russian Festival of Music & Dance
Madison Square Garden
July 7-18, 1959

The Russians are a generous people. They are endlessly lavish with their talents. Their bassos are more cavernous, their sopranos more lark-like; their male dancers more fiery and their females more flirtatious than any we have ever seen. And when all these prodigalities are combined as they were in this evening of thirty offerings, the effect is staggering in its intensity. As we left Madison Square Garden, we felt stunned by the endless display of energy — the Armenians pyramiding upon each other — the Georgians brandishing knives — the Uzbekistan ballerina curving sinuously — the Kazakhs prancing in their horselike costumes.

The first third of the program was dominated by the Piatnitsky Folk Choir, a huge group of singers and dancers who looked as though they would be equally at home in a wheat field as on the stage. With complete abandon the men hurled themselves through the air in a competition dance *(Pereplias).* And later, with homespun gallantry, they rang hand-bells as the women danced before them *(Bell Dance).* And the Choir brought its section to a close with singers and dancers combined in a wildly exuberant tapestry of whipping turns.

While the Piatnitsky dancers had great charm and virtuosity, their approach was simply that of folk dance, with no attempt at subtlety or individuality. And so, when a nucleus of the Moiseyev company appeared in *The Washerwoman,* the difference in their approach was immediately apparent. Here was folk movement given highlights and placed in a context. The dance had sophistication of form (and delicious humor as the washerwoman enticed six men into doing her laundry).

The only other folk group with an impact similar to that of the Moiseyev was the Georgian State Dancers. As they clashed their sabres or plummeted through the air and landed on their toes, they conveyed an almost mysterious combination of ferocity and elegance.

There were a few ballet variations — Valery Panov and Tatania Borovikova of the Mali Opera Theatre of Leningrad in the Pas de Deux from *The Flame of Paris* — Shamil Yagudin in the *Dance of the Bashkir Hunter* — Nina Timofeyeva and Yuri Zhdanov in the Adagio from *Swan Lake* — and endearing Liudmila Bogomolova and Stanislav Vlasov in *Waltz.*

The Leningrad dancers seemed almost folk-orientated in the bluntness of their attack. And even Bogomolova and Vlasov, despite their inherent lyricism, seemed a bit contaminated by the come-hither grins of the folk dancers.

But this was not really an evening for analyzing. It was an evening to join in the spirit — to be dazzled by the whirling skirts, captivated by the arching leaps of the men — and to leave the theatre drunk with the sheer energy and generosity of the Russian performers.

And Boris Pokrovsky of the Bolshoi Theatre, who organized the giant production, is a master tactician. *THE END*

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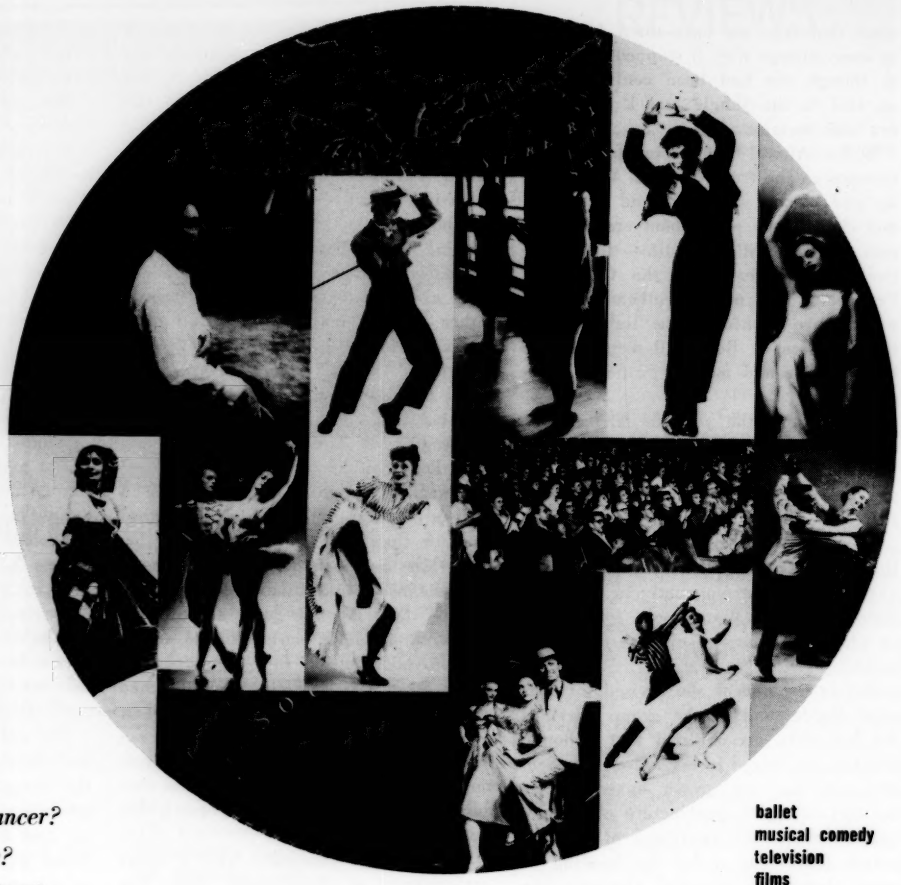

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SUKI, MY DANCING DAUGHTER

"The cost beyond money is great," says a dancer's father, "it permits no complacency."

BY MARK SCHORER

As a leading dancer with the San Francisco Ballet, Suki Schorer has toured South America, Southern Europe, the Far and Middle East. Above, tutu and all, she visits Egypt's Sphinx.

Mark Schorer, Professor of English Literature, University of California, Berkeley, is also a writer of short stories, and an important figure on the American literary scene. Currently on sabbatical leave, he is working on a Sinclair Lewis biography.

The essay he has written especially for us on what it's like to be the father of a dancer is sometimes typical of the experiences of all dance parents. It is untypical in its intellectual, university atmosphere, and in the deliberateness with which these parents directed and guided their talented but sometimes unwilling daughter. We are indebted to Professor Schorer for a fascinating view.

L.J.

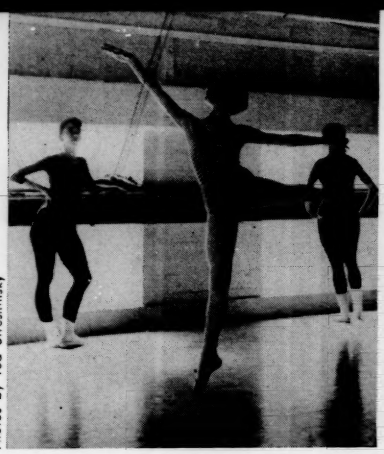
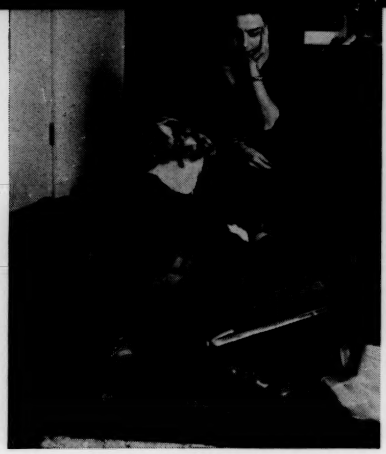
As a writer, and as a student and teacher of literature, nothing, after personal relations, is more important to me than language — language in its intricate elegance no less than in its sharp precision. And often when I think of this emphasis that I place upon language, I have a curious recollection. Seventeen years ago I looked out of my study window down to a small Cambridge back yard, two flights below and rather muddy, enclosed by a high wooden fence; on the narrow ledge of that fence, six feet above the ground, my fragile, very blonde, two-year-old daughter — named Suzanne, but already, for reasons that no one remembers, called Suki — is walking, and as she walks, striking each picket in some kind of rhythm, she is humming to herself, accenting that rhythm. When she reaches the gate, there is a quite complicated maneuver to cross it; the humming and the tapping break off while the maneuver is executed, but somehow the rhythm is not, and then she continues. But she does not talk.

The pediatrician assures us that she will; she does, at the age of three—and, when she does, in fully formed sentences. Until then, her charming pantomimes have communicated quite complicated information: that if her four-year-old brother will go right up to his bathroom from the street, we will give him some candy as he passes the livingroom; that she doesn't understand why, and is sad, that her physical structure is different from his.

Her mother, like so many mothers of dancers, hoped to be a dancer. Having seen Mary Wigman at about the time that she was being graduated from college at the age of twenty, she thought that she could fling herself into that new, exciting world of unexperienced movement. A year in Vienna and two in New York convinced her that she could never make up for a lack of early training—not being, after all, a Wigman. So very early, perhaps, there was a certain inarticulated pressure put upon Suki: suppose the daughter wished sometime to become a dancer, let her then have the benefit of early training. She began ballet study when she was five, in the sort of school-in-the-home that nearly every neighborhood in every city knows, conducted by a mother of young children who at one time had herself aspired to the dance. This lady did no harm. Then we moved to California and again, at the age of seven, Suki went off to lessons with a local ballet teacher—one day a week still, but never allowed to stagger around on points with the other pupils who were being prepared for what we consider the horror of "the recital."

At school, her work was always graded

(Over)

Photos by Ted Streshinsky

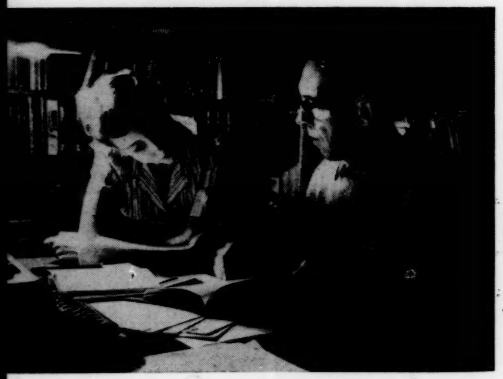
Left: At class in the San Francisco Ballet School. Center: Packing for a long overseas tour, with the help of her mother. Right: The Co. makes short tours, too. Here Suki chats with colleagues during a bus trip to a nearby city.

(Continued)

"Satisfactory," probably largely because of the effort she made, since we felt that from what we could read between the lines of double-talk in her teachers' confidential notes, her progress was not remarkable, and least of all in reading. Across the Bay from Berkeley, in San Francisco, is the San Francisco Ballet School, which we found to be an excellent ballet school. At this point we decided, "On with the ballet."

Now it was two afternoons a week, eighteen dollars a month, plus bridge tolls of about ten dollars, the gasoline, and the six hours a week that one or the other of us gave to driving her, waiting for her, and driving her back again. For her, there was no time for activities like Girl Scouts, but she loved horses, and she would still manage now and then to get in a Sunday morning ride.

Author Mark Schorer and daughter.



During one summer she went into San Francisco four times a week, and she advanced rapidly in that period. When she entered the seventh grade and received her first real report card at the end of the first half year, her grades were all A's. She *is*, we realized, competitive. And we wondered how much we, with our pleasure in and emphasis on academic achievement, had to do with that.

When she was twelve, we took her abroad, where I was teaching, and lived mainly in Florence. There seemed to be no ballet school in Florence at all, and Suki began to take riding lessons in a fashionable ring. At just about the point where she was being coached to ride in a horse show *elegantissima*, Dorya Collins, a fine ballet teacher, appeared from Holland, and Suki dropped the riding for the dance. And that was the end of horses.

In Paris, in the spring, she went every day to the attic studios of Madame Olga Preobrajenska, who seemed to more than merely tolerate her, and when it seemed for a time that we might spend the next year in Europe, too, we thought that if Suki was to stay with us, perhaps she should be given a chance at Sadler's Wells. There was another motive behind this decision. After the Dutch teacher had arrived in Florence, Suki was rehearsed to dance with Italians in what proved to be a very stylish performance of Milton's masque *Comus*, at the Theatro Communale. And this performance, with all its preparations, gave us our first inkling of how much a girl sacrificed to dance once she entered it professionally. And our thought was that while we had never pushed her very hard, we had probably pushed her without intending to do so at all. The least we could do now, we thought, was to get really expert and objective opinion on her possibilities, and if the people at Sadler's Wells had any doubts at all, we would urge her to give up dancing lessons for the more usual activities of a girl of her age.

In a solemn session, after the audition —which, of course, we were not permitted to observe—Mr. Arnold Haskell assured us that he could set no limits to the possibilities of her development, that her body was perfect for ballet, that the School would be enchanted to have her. But, for a variety of reasons, we decided to come back to the United States after the summer.

In that summer, back in Italy, Suki, with no dancing at all, became a reader. She read her way through *Gone With the Wind*, which is more than her father had ever done, and she read a long biography of Van Gogh. Her brother had joined us, and as she recounted the entire plot of *Gone With the Wind*, to his surprised and fascinated ears, he studied her with new interest. And the two of them, in the American Academy in Rome, became expert billiard players, at which she always beat him.

When we came back to California, we decided to send her back to a private school in Berkeley. I argued that she was

Suki on her way to classes at the Univ. of California in Berkeley. A conscientious student, she reached her sophomore year before dance activities forced her to leave for another kind of education — travel.

capable of meeting any level that she was asked to reach, and that since the standards and the level of books in this school were so much higher than those in public schools, she would have a good deal to gain. I was for education and the private school; her mother, contrariwise, was arguing for the public school and the possibilities of romance. Suki was a young adolescent, and certainly there had been no time for boys. The girls in the school to which I wished to send her are rather isolated, and they are generally thought of by the high school crowd as "sad sacks." However, when Suki's mother realized that the public school could give her no credit for physical education although she would be taking ballet lessons four or five times a week, and that the private school would free her at two o'clock every afternoon, she subsided.

At this point, after a summer of no ballet, and about to begin a new school, Suki surprisingly asked, "Why go back to ballet?" Then it developed that she had lost both her leotards. Her mother, upset, said, perhaps rather angrily, "Oh, very well. If you don't want to go back, don't go back." Suki cried and said, "I feel so sorry for *you*." I said, as calmly as I could, "You've put an awful lot of time into this, why don't you just try it once or twice and see what you think of the ballet school now?" She did, and immediately wanted to go back every day. (How much did this have to do with the competitive spirit? Later, Suki confessed that when she went back to the studio and saw how advanced her contemporaries had become in her eighteen months' absence, she was determined that she would pass them, and as soon as possible.)

That year, in the annual performance of *The Nutcracker,* she was cast in some small part, and in the following year, as Clara. "Imagine being paid for doing what you love," she said. Lessons now were thirty dollars a month, the bridge tolls were eighteen dollars, the gas was no less expensive, and the time was much increased. Our dinner hour was pushed up to eight o'clock, and still Suki could not take time, usually, to dine with us, since she had to eat in a hurry and get to her books. She made no real friends at school because she was almost never there except in classes. She did attend most of the annual school dances during those years, but that was the extent of her social life. Her grades, as always, were A's, except for a persistent B in English.

In the second year she began to take the train into San Francisco, having to be driven only to her stop and picked up there on her return. Lessons were still thirty dollars a month, the transportation had now gone up to thirty dollars, and what became known as "hamburger money" probably added up to twenty dollars. Then, the increasing numbers of leotards and ballet shoes—at least fifteen dollars a month—and the shoes steadily increased in cost.

Most of her homework was done on the train coming in and out of San Francisco, and between classes and rehearsals. Sundays were completely taken over by studying. In two years, she had only two weeks

(Continued on Page 82)

Suki Schorer in one of her many prominent roles with the San Francisco Ballet.

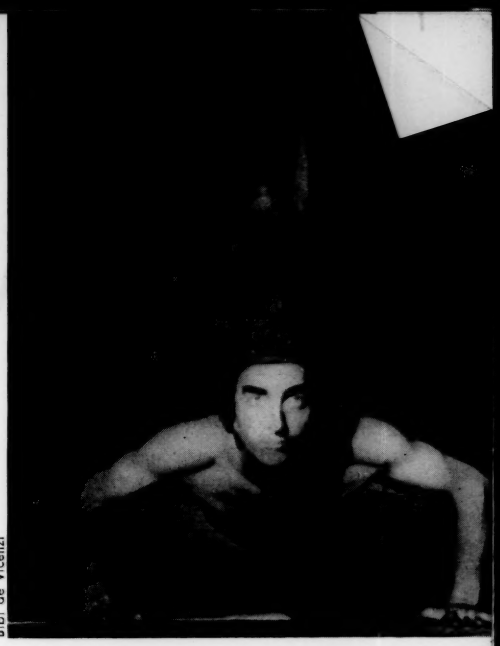
Radford Bascome

Bosio-Roma

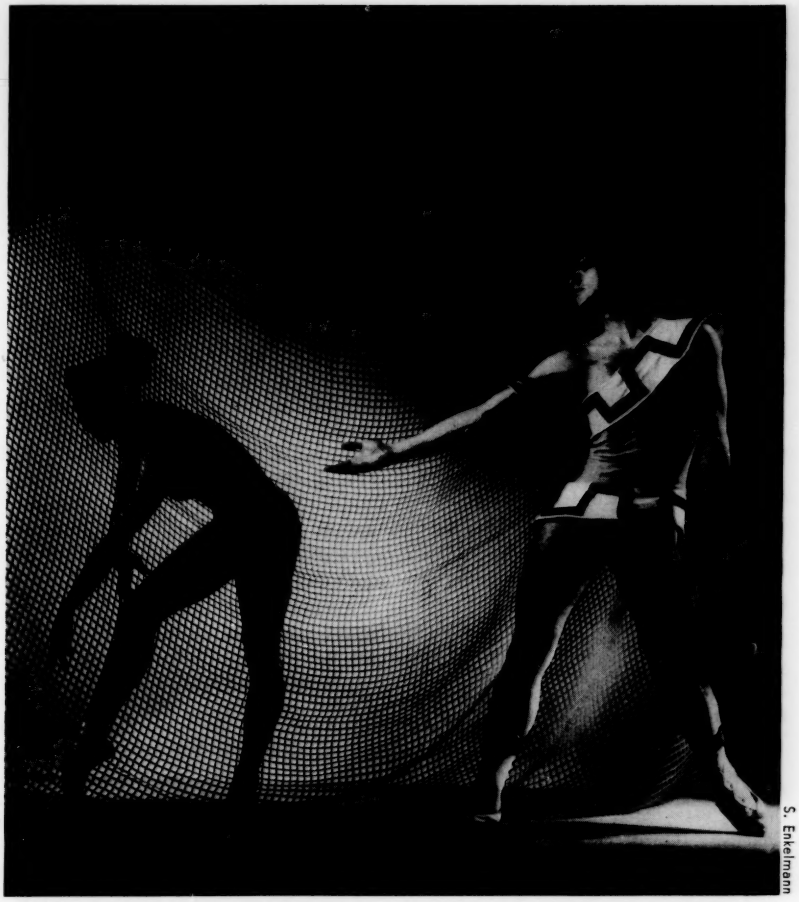
SPOTLIGHT ON SPOLETO: *(Above)* Jerome Robbins' newest ballet, *Moves* (shown here in a NYC rehearsal), won extravagant approval from Italian critics when it was premiered July 3 at the Festival of Two Worlds at Spoleto. Performed without musical accompaniment, the work is being seen on the current State Dept.-sponsored tour of Robbins' Ballets USA. *(Left)* Prior to the guest appearance of the Robbins co., the resident Spoleto dancers presented new works by Herbert Ross and John Butler. Photo shows Nora Kaya and Scott Douglas in Ross' *Serenade for Seven Dancers*, to Leonard Bernstein score. The American pair are also scheduled to dance in Ed Sullivan's variety show in Moscow Aug. 3-23.

IN THE NEWS

INDIAN EPIC: A significant and highly praised dance event in Santiago was the recent premiere by the Chilean National Ballet of *Calaucán*, choreographed by Patricio Bunster. In modern idiom, the ballet-legend traces the life of the Indians from the era of their worship of primitive gods, through their enslavement by the Conquistadores, to their re-emergence in modern times. Shown here, in the "moment of birth," are Joan Turner and José Uribe.



Bibi de Vicenzi



S. Enkelmann

CLASSICAL INTRUDER: Legend has it that after Actaeon happened upon Diana while she was bathing, the goddess angrily turned the hunter into a stag and shot him with an arrow. The myth is the subject of a German ballet, *Diana Sorpresa*, by Munich choreographer Peter Roleff. The work was premiered this season at a workshop matinee by the Society of Friends of Ballet in Munich. Shown here are Ilse Hurtig as Diana, and Rainer Köchermann as Actaeon. Köchermann is joining Maurice Bejart's Ballet Theatre.

MY EARLY YEARS BY FRED ASTAIRE

From the book **STEPS IN TIME**

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INTRODUCTION

Fred Astaire is part of our lives. So well do we know him, as a performer, that it's a shock to one day meet him face to face. In "Steps in Time" (an autobiography that he has without any doubt written himself), one recognizes the rhythm of his thinking and the words of his thoughts in a way that surprises with its immediacy.

"Steps in Time" was published by Harper & Brothers this June. The price is $4.95. Every bit of the book is worth savoring, but we especially want to introduce our readers to Astaire's recollections of his early years. Thanks to the kind personal courtesy of Mr. Astaire and his publishers, we are privileged to present, in this and following issues, the early life of a great American dancer.

We start with what is Chapter II of "Steps in Time." *L.J.*

"The only way I know to get in a show is to practice, sweat, rehearse and worry," says Fred Astaire. But when he's not working, that's something else.

OMAHA

Being born in a Midwestern city has its advantages. Omaha was just right for a home town. Although it was a city, population a little over 100,000 as I remember, it had the flavor, the neighborliness, and that small-town feeling without actually being one.

We lived in a wooden frame house on North Nineteenth Street, about twenty minutes' walk to the business district and not much faster by buggy. My father used to take me to town on Sunday afternoons, riding beside him in the two-seater to visit his friends at Saks' Cigar Store. Father was in the brewery business. He was a lively man with a sense of humor and an Austrian accent. A favorite quip of his was "There are two kinds of Austrians—musicians and rascals—I, of course, am a musician!"

Another thing I remember about Omaha is the rumbling of locomotives in the distance as engines switched freight cars in the evening when we sat on the front porch and also after I went to bed. That and the railroad whistles in the night, going someplace. I used to imagine that I was riding on a train. Aside from these few impressions I have almost no memories of my earliest youth.

Of course, I played with other boys and had the usual childhood adventures. I recall, too, having scarlet fever, with a quarantine sign on the front door.

My sister played with paper dolls (she played with them for a surprisingly long time). Adele had a yen for paper dolls, somewhat the same as I had for railroads. She told me recently that she remembers trying to get me to play paper dolls with her and that I would have none of it. This I was pleased to hear.

Like most girls of her age, Adele went to dancing school. She was a little more than a year older than I and attended Chambers' Dancing Academy on West Farnum Street. I did not.

I remember the school only because at various times I went with my father or mother to deliver or to pick up my sister. I saw little girls hopping, whirling, learning how to dance. Perhaps I should have been inspired by this, but the truth is I cannot remember that I had any reaction at all. Dancing was merely something my sister did, something that all little girls did. I let it go at that and the hell with it.

They said Adele was good. She was featured in school recitals and was a local prodigy. Looking back at family scrapbooks now, I can see that she was a charmer at the age of six, but I can't say that I was aware of it then.

The story goes that one time when I had gone with my mother to fetch Adele, I put on a pair of ballet slippers. I found them in a corner while I was dawdling around the place, killing time, waiting for Adele to finish her lesson. I had seen other children walk on their toes, so I put on the slippers and walked on my toes. It was as simple as that.

I don't recall that this created any particular excitement. In fact, I am not certain that I recall the incident. It may be one of those childhood tales so often told that you begin to think you remember it yourself. At any rate, it seems to be true that I walked on my toes, aged four, showing off, probably, but certainly not inspired by any ambitions to dance.

Adele was the dancer of the family, and the time soon came when our parents decided that she ought to have her chance.

"Adele has real talent," my father said. "And maybe Fred will come around to it someday too."

My sister's ability was apparent to everybody. She deserved her opportunity.

Adele was stage struck. And in a sense so was my father. He did not long to perform himself, he had never acted or danced, but he played the piano and he enjoyed the theatre. My mother had no stage aspirations whatsoever. In fact, her parents were inclined to oppose any sug-

gestions of theatrical ambitions in the family.

My father was born in Vienna. He came to New York in 1895, stayed only a few days and headed west. He went directly to Omaha, where friends had arranged a job for him in the leather business. He didn't care for the leather business. He switched to beer—a trade he was bound to know something about inasmuch as he came from a long line of brewers.

Vienna in the early 1890's was undoubtedly as romantic and waltzy as the motion pictures often made about it. And Father belonged to that colorful Franz Josef era. He was a subaltern in the Austrian Army. His two brothers, Otto and Ernest, were his superior officers.

One day he ran into a snag with the eldest brother, Ernest, which caused quite a hassle, as I understand it. It seems my Dad and Ernest met on the street and Dad failed to salute Ernest. Well, this was apparently something you could not do in those Austrian days and get away with it, no matter whose brother you were. So there was trouble.

Now I don't know that my uncle Ernest was an unreasonable martinet. (I found him a most delightfully charming man when I met him, years later.) Nor do I know whether it was customary to throw subalterns into the guardhouse for failing to salute their superiors. But the fact stands that my father's brother threw him in, and that was just too much for Dad.

It would be fun to relate here that my father escaped from the guardhouse in some feat of daring, turned his back on imperialism, and fled to the country of democracy. He talked very little to me about his adventure so I do not know. But I imagine that he behaved like a soldier, took his reprimand, and then took off from Austria as fast as he could. From the fact that he seldom talked about it, I suppose he never considered the incident amusing.

At any rate, he came to New York, moved to Omaha and went to work for the Storz Brewing Company. He liked the business and prospered at it.

He married my mother in 1896.

I recently asked Mother what she was like in those early days but she shyly avoided the issue. I can recall that she was pretty, and she was usually ready to play with us, but she was also strict. I don't remember any spankings but I think we got a slap or two occasionally just to level things off a bit. And why not?

I can truthfully say without reservations that we have a sensational mother. Married in her teens, she was in her early twenties when she took on the challenging job of carting her two brats to New York in search of a career. She was and still is gentle, softspoken and retiring. I don't know how she ever penetrated some of the barriers that must have confronted her in the maze of the Broadway theatrical world.

Mother went to a parochial school in Omaha where students finished their courses academically well educated and spiritually enlightened. Thus equipped she was able to, and did, teach Adele and me our first reading, writing and arithmetic. It came in mighty handy too, that private tutoring, with the work schedule we found ourselves engrossed in.

Mother was in her late teens when she first met my father at a party. He was about ten years older. They were married after a brief courtship.

In 1904, when I was about four and a half years old, I remember being aware of rumblings around our house—conversations about New York—a railroad trip being discussed. I heard my father say it would take two days and two nights with a change of trains in Chicago. Naturally, I was curious but I didn't ask any questions—just listened. This went on for some months. It was obvious that something was up—I didn't know what. I kept hearing "New York" until that name was firmly imbedded in my mind. Quite suddenly one day, I was told that we were going there.

Almost before I knew it, we were on our way.

Father drove my mother, Adele and me to the railroad station in the family buggy. He put us on a train and waved goodby. I looked back at him as he stood there waving. It was not a sad parting.

There had been a good deal of preparation for the journey. Something new was about to take place. What it was was not clear to me. It concerned Adele and I was going along for the ride.

Anyway—there we were, headed for the big city. My father was to stay in Omaha and send money to keep us going. He would join us from time to time.

As I learned years later, this trip was really a stab in the dark. We were going to New York without so much as a letter of introduction to somebody's aunt. My mother had never been there, and she knew no one, theatrical or otherwise. She had not even written ahead to enroll us in a dancing school. So none of the Astaires could have known what was in store for them.

As for me—I just went along for the ride.

As we boarded the Pullman I remember announcing quite loudly, "I don't care if anybody else goes to New York as long as I do!"

I thought I had made an impressive noise and was surprised when no one paid any attention to me except Adele and she said, "Oh, shut up."

I must have been a tiresome little boy.

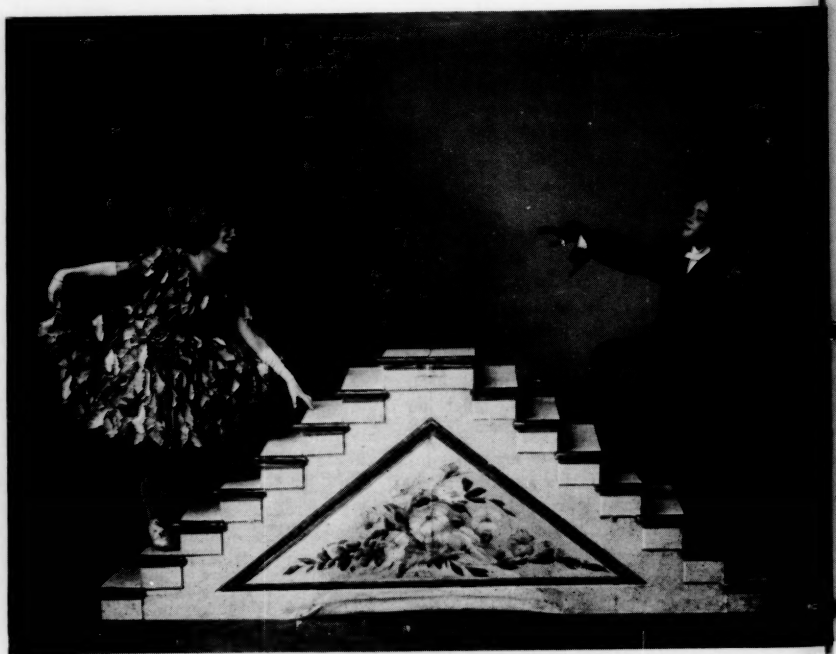
Everything about the trip intrigued me, of course. The conductors, brakemen, Pullman porters, upper berths—everything about railroads. They literally sent me.

Soon—too soon it seemed—we were in New York.

(Continued on Page 84)

FRED ASTAIRE PORTFOLIO

Fred Astaire at the age of 5



Adele and Fred Astaire in some of their early vaudeville numbers

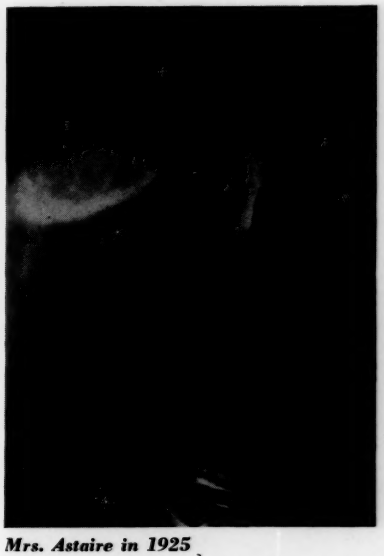
In a vaudeville routine in 1912

Photographed in Portland, Oregon, 1914

Fred's Uncle Ernest in Vienna

Fred Astaire's father

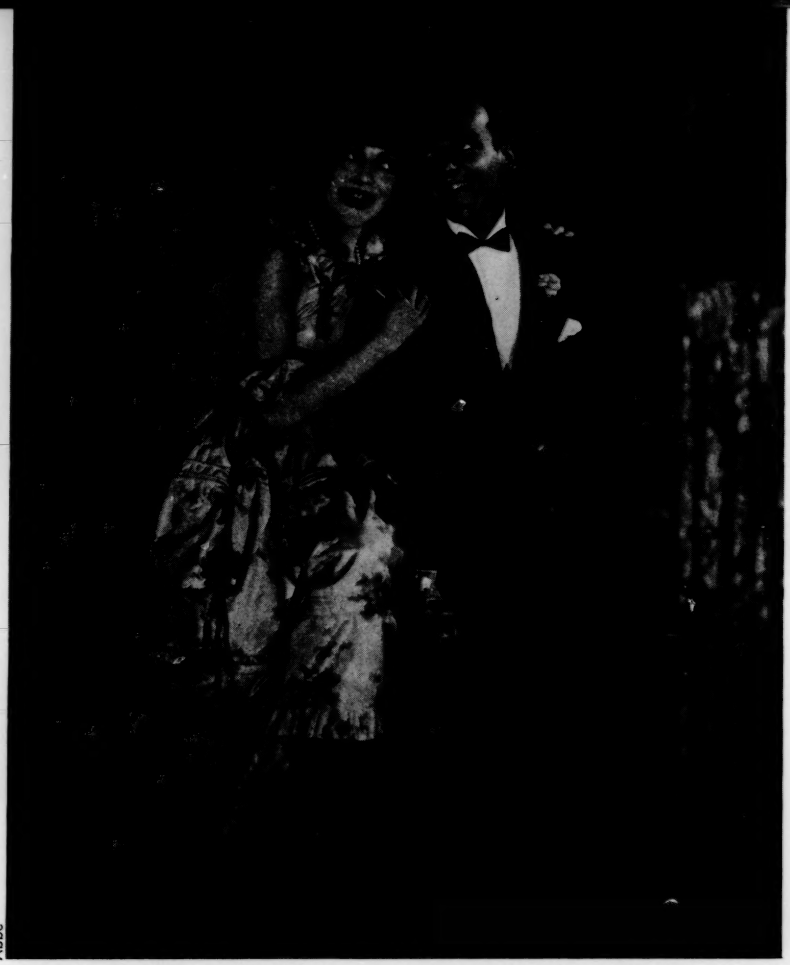
(Over)



Mrs. Astaire in 1925

Nickolas Muray

The "Whichness of the Whatness" number in "For Goodness Sake" in New York in 1922



Abbe

In London in 1923 in "For Goodness Sake," now called "Stop Flirting"

Fred and Adele Astaire in "Funny Face" in New York in 1927

Culver

"Funny Face," New York, 1927

The Astaires in 1927

Culver

In "The Band Wagon," 1931, their last show together

(MORE NEXT MONTH)

"A TIME TO DANCE"

Nine all-dance programs are filmed for nationwide educational TV distribution

BY WALTER TERRY

Dance Critic of the "N.Y. Herald Tribune"

Martha Myers, diminutive Associate Professor and teacher of dance at Smith College, is a doer. Although she is soft-spoken, laughs easily and faces the world with a good natured, almost happy-go-lucky smile, she gets what she wants.

As one interested, quite naturally, in anything to do with education, she knew that educational television programs have tended to neglect dance. She had seen Ed-TV programs devoted to introductions to poetry, drama, books, painting—but nothing in the way of an introduction to dance designed especially for laymen. Not one to note a lack, particularly if it involved dancing, and let it pass by with only a grumble, Mrs. Myers marched herself into the offices of Educational Station WGBH in Boston, and suggested that something be done about a dance program.

She faced the task of convincing the National Educational Television Council that there was something educational about dance. Strangely enough, this took some doing, for although the educational values of literature, drama and painting had long been recognized, the comparable educational values of the very old, but somehow new, art of dancing had not yet been universally acknowledged by all education leaders. Mrs. Myers, by outlining the tremendous growth of dance in America, by pointing to the inclusion of dance in the curricula of many colleges and public schools, and by drawing attention to the several commerical TV programs which have treated dance as a major art, won her case.

She asked for one introductory type show. And she got more than she bargained for. She got nine shows! But not, of course, all at once. She had gone to WGBH with her idea in the winter of 1957-1958, and was then told that it was good, but impossible to do. The idea was filed away. Eight months later it was unfiled, and Mrs. Myers was asked if she would prepare outlines for fifteen dance programs. "Eight outlines later," she says, "we came up with nine programs and were ready to go into production."

Since educational TV has no advertisers to provide funds for programs, money has to come from other sources. The National Educational Television Council, under the auspices of the Ford Foundation, provided WGBH with funds to produce the series of nine half-hour programs, called "A Time to Dance."

Mrs. Myers (the actual recipient of the grant) conceived and wrote the series. Jac Venza was the producer, and Greg Harney the director. An informal board of advisors, consisting of some of the most knowledgeable people in the dance field, assisted. I was invited to be the official consultant.

"A Time to Dance," because it was planned as an introduction to the art for a public not wholly familiar with the scope of dance in America today, presented Mrs. Myers with a sheaf of problems. What should be covered? What artists should be engaged? How much could be crowded (without seeming to be crowded) into nine programs? With the help of her staff and advisors, Mrs. Myers blocked out programs which spanned ballet, modern and ethnic dance. These then, were subdivided so that modern ballet as well as classical ballet was represented, that performing as well as choreography was discussed and explained, that pure ethnic forms and modern with ethnic flavors were contrasted, that other variations were explored and exploited.

At left: Famed partners Alexandra Danilova and Frederic Franklin in the Massine version of the Blue Danube Waltz from "Le Beau Danube." Below: A modern version to the same music, danced by Edith Jerell and Thomas Andrew, choreog. by them and Walter Terry.

Martha Myers, who conceived and wrote "A Time to Dance," interviews choreographer Herbert Ross for the "Dance as Social Comment" program.

PHOTOS BY BARBARA M. MARSHALL

Major dance figures, despite other commitments, were so interested in the series that Mrs. Myers had no trouble in obtaining the services of top performers.

The nine-program introduction to dance covers an area of surprising range. Inevitably there had to be omissions. "Lovely ideas were dropped along the way," says Mrs. Myers, "but I hung onto my favorites until it was absolutely clear that cuts had to be made if we were to keep to our time schedule."

At this writing, the sequence of the programs has not been determined, but here is the order in which they were filmed last spring, one a week for nine weeks:

I. "The Language of Dance," with José Limón and his company and Pauline Koner in Mr. Limón's *There Is a Time.*

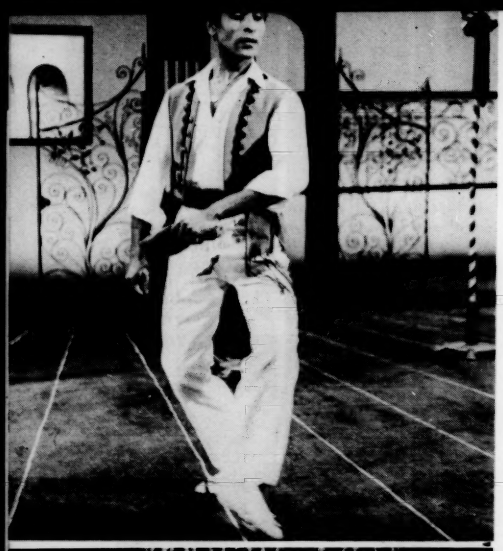
II. "Great Performance in Dance," with Alexandra Danilova and Frederic Franklin in the *Blue Danube Waltz* from *Le Beau Danube,* and separately and together in excerpts from *Swan Lake, Coppelia,* and *A Streetcar Named Desire.* The Program's junior artists were Edith Jerell and Thomas Andrew of the Metropolitan Opera Ballet in a technique study arranged by Walter Terry and in a modern version of the *Blue Danube Waltz,* choreographed by Mr. Terry and the two dancers. Film clips of Anna Pavlova, Vernon and Irene Castle, and Argentinita are also included on this program.

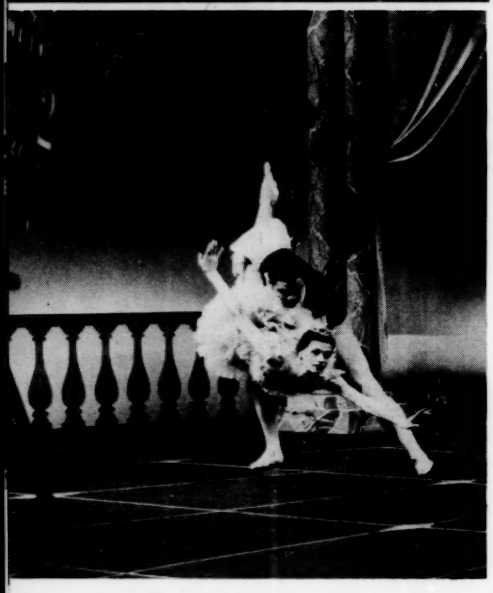
III. "Dance as Social Comment," with Herbert Ross and company (John Kriza, Ruth Ann Koesun, Scott Douglas, Jenny Workman, Lupe Serrano, Emy St. Just, Enrique Martinez) in Mr. Ross' *Caprichos.* In addition to an interview with the choreographer, the program includes film clips of Goya's Caprichos drawings.

IV. "The Choreographer at Work," with John Butler and company (Bambi Linn, Glen Tetley, Carmen de Lavallade, Sondra Lee, Charles Saint-Amant, James Moore) in *Three Promenades with the Lord* and excerpts from *Triad,* both choreographed by Mr. Butler. Also included is a demonstration of elements of choreography.

V. "Modern Ballet," with Antony Tudor. Nora Kaye and Hugh Laing are seen in excerpts from Mr. Tudor's *Undertow, Romeo and Juliet* and *Pillar of Fire,* and in a comparative study of dramatic gestures

(Over)





"A TIME TO DANCE"

Top left: Roberto Ximenez of the Ximenez-Vargas Ballet Espagnol.

Center left: Ruth Ann Koesun and John Kriza of American Ballet Theatre rehearse Herbert Ross' "Caprichos."

Below left: Jacques d'Amboise and Melissa Hayden of NYC Ballet in the "Nutcracker" pas de deux.

Right: John Butler, Glen Tetley, Carmen de Lavallade and Charles Saint-Amant in Butler's "Three Promenades with the Lord."

(Continued)

from *Swan Lake* and Tudor's *Dim Lustre*. A film clip of Catherine Geltzer is also included.

VI. "Invention in Dance," with Alwin Nikolais and the Henry Street Playhouse Dance Company (featuring Murray Louis), in excerpts from *Web*, *Discs*, *Noumenom*, *Fixation*, and a demonstration of basic movement principles. Film clips of Ruth St. Denis and of Sima Boriosivana (trained by Irma Duncan) are included.

VII. "Ethnic Dance — Round Trip to Trinidad," with Geoffrey Holder and company (featuring Carmen de Lavallade) in *Banda*, *Yanvalou*, and excerpts from *Negro Spirituals*.

VIII. "Introduction to Dance," with Manolo Vargas and Roberto Ximenez (assisted by Maria Alba) in folk, flamenco and the theatre forms of Spanish dance; Melissa Hayden and Jacques d'Amboise in George Balanchine's version of the Grand Pas de Deux from *The Nutcracker* (for TV, the two were first seen in court costumes performing court dance steps, and then a dissolve was made into the actual balletic pas de deux); and Daniel Nagrin in *Strange Hero*. The Program is designed to introduce, in juxtaposition, ethnic, ballet and modern dance forms.

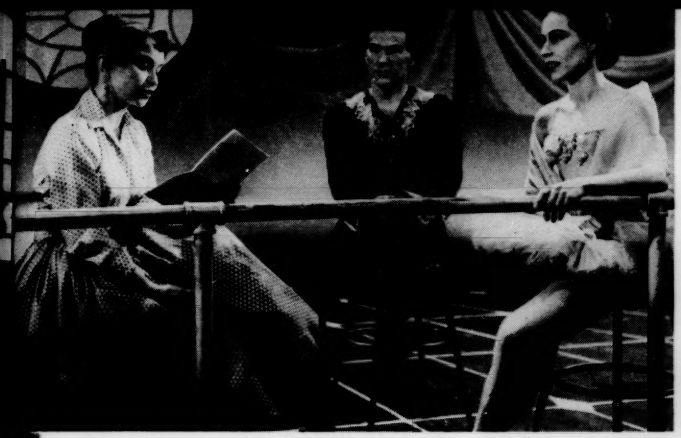
IX. "Classical Ballet," with Maria Tallchief and Andre Eglevsky. Assisting dancers are George Li, Linda Worth (a student) and Eglevsky's little daughter, Marina. Program includes the coda from *Sylvia* Pas de Deux, Pas de Deux from *Swan Lake*, and the male variation and part of the coda of the Bluebird Pas de Deux from *The Sleeping Beauty*, performed as a class room study.

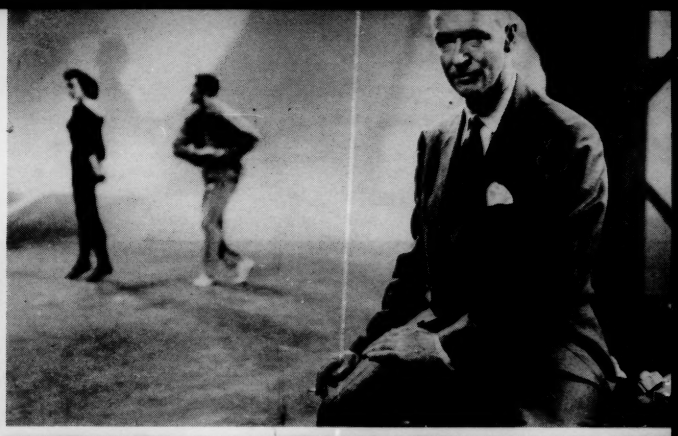
Mrs. Myers was the narrator and usually, when the script called for it, the interviewer.

By the time the series is released this fall, there will be a change of order and, possibly, a change of title here and there for certain of the programs, although the overall title, "A Time to Dance," will remain. About forty-two educational TV stations in the country will show the series. Unfortunately, America's greatest city, New York, does not have an educational TV station, but plans are under way to have at least a press showing in New York. Otherwise, dance followers will have to hie themselves to Boston, Pittsburgh or some other city which boasts educational TV in order to see the series.

But it must be remembered that "A Time to Dance" was not designed for the professional. "Our special problem," says Mrs. Myers, "was to find a method for getting our subject across to the layman, to the general public, without oversimplifying it for those who might know something more about dance."

The actual making of "A Time to Dance," which got under way March 15, 1959, was grueling as far as intensity of work was concerned, but a happy experience for Mrs. Myers and her many collaborators. All of the shows were taped in Boston — the National Educational Television Council assigns projects to various educational TV stations, but the pro-





Above: Martha Myers discusses the subject of ballet with Andre Eglevsky and Maria Tallchief, who danced excerpts from "Sylvia," "Swan Lake" and "Sleeping Beauty."

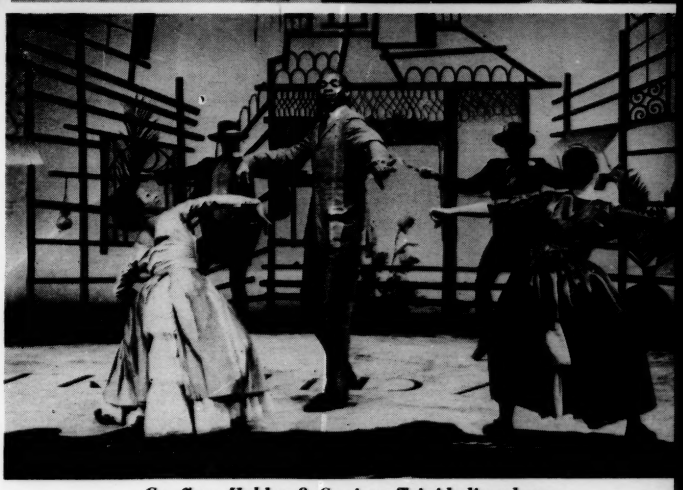
Above right: The program called "Modern Ballet" featured Antony Tudor as narrator, with Nora Kaye and Hugh Laing performing sections of Tudor works.

ximity of WGBH to New York made the Boston station the most logical center for filming the shows — and Mrs. Myers had to keep headquarters in both New York and Boston and commute weekly between the two cities.

But although the work was taxing, it was rewarding, even in moments of sheer desperation. There were no personality problems, for the WGBH crew and the artists were so interested in the project that contributions of time, energy and ideas were standard. At the first filming, it was discovered that the floor was the wrong shade, and so dancers and crew pitched in and repainted the floor, gave it time to dry, and worked overtime to finish the film.

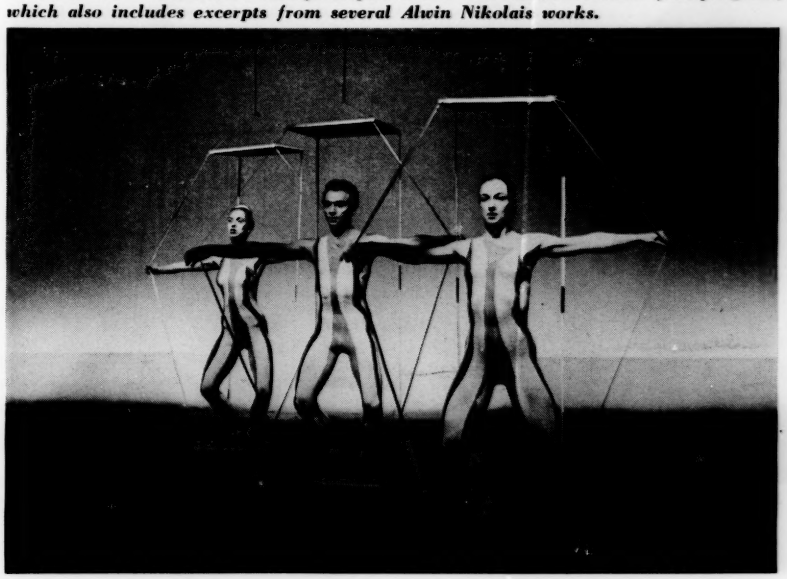
Mrs. Myers, boarding a plane just minutes after another plane had exploded in air, was heard to say as she clutched a collection of George Chaffee's rare ballet prints under her arm, "One Myers gone wouldn't be too bad, but these prints would be irreplaceable!" To the end, the job came first!

And as a sideline to the making of an historic series of television dance presentations, Mrs. Myers could boast that the WGBH crew was not only converted to an enthusiasm for dance, but that one went so far as to plan his vacation so that he could go to New York to see the New York City Ballet's May-June season at the City Center. Even before the series had been released, Mrs. Myers had convinced one man at least that there truly was "A Time to Dance." *THE END*



Geoffrey Holder & Co. in a Trinidadian dance.

Arlene Laub, Murray Louis and Beverly Schmidt of the Henry St. Playhouse Dance Co. demonstrate basic movement principles in the "Invention in Dance" film program, which also includes excerpts from several Alwin Nikolais works.



Serge Diaghilev (March 19, 1872-August 19, 1929). Painting by Elizabeth Polunin.

LOOKING BACK

BY E. O. HOPPÉ

Mr. Hoppé, to whom we are indebted for many great photographs of the Diaghilev Ballets Russes, of which he was official photographer, lives in Sussex, England. At the age of 80, he still remains actively interested in photography and in dance. And he is justifiably proud that one hundred of his photos were included in the recent major Diaghilev Exhibit presented at the Edinburgh Festival and in London. L.J.

I believe, but am not quite sure, that it was in 1895 that I met Sergei Pavlovitch Diaghilev one Sunday afternoon at the studio of Professor Hans von Bartels in Munich, where he called with a letter of introduction from Alexandre Benois (a distant relation of the von Bartels in St. Petersburg). Munich was at that time the center of artistic life in Germany, and the young Russian had brought with him paintings by his contemporaries that formed the first comprehensive collection of modern Russian art that was seen in Europe.

I do not remember much of the meeting beyond the fact that Frau von Bartels, who was herself a gifted artist, complimented Diaghilev on the success he had achieved with the St. Petersburg journal *Mir Iskousstva* (World of Art), of which he was then both founder and editor.

I was then a youth of 15 or 16, and paid little attention to the visitor. I do recollect, though, that I thought him a supercilious, self-opinionated young man, an impression which I subsequently revised when I heard that he had purchased for his private collection three portraits painted by the great Lenbach, and one by my worshipped tutor von Bartels.

The year 1911 heralded a renaissance in the British theatre: from Germany

came Max Reinhardt, whose daring examples of novel stagecraft were soon to revolutionize traditional methods of productions; and in the same year Serge Diaghilev brought us his Russian dancers, but in a framework uniquely his.

Le Ballet Russe conquered London, as it had Paris, and prominent figures in society became its patronesses and staunch supporters. Foremost among them were the Baroness d'Erlanger and the Marchioness of Ripon, both of whom I counted among my sitters. At their kind suggestion Diaghilev appointed me pictorial chronicler of his productions, and so began a memorable association with the man whom I had met in Munich fifteen years previously. My experiences with members of the company were legend.

(The first photograph which I ever took of Vaslav Nijinsky, and which afterwards became widely known through numerous reproductions all over the world, was obtained under rather harassing circumstances. I found him a most elusive person to get hold of. Appointment after appointment was made, only to be cancelled at the eleventh hour. I shared the experience of almost all artists who sketched or painted him and who had to be satisfied with glimpses obtained from the wings or hanging about in draughty corridors. When he eventually sat for me, I found him the least cooperative of all the members of the company. I actually had to "waylay" him, and if it had not been for the invaluable help given me by friend Bolm and dear old Madame Marie, Nijinsky's wardroom mistress, it is very doubtful whether future attempts would not also have been frustrated. I had given up all hopes that the dancer would pose for me, when Adolf Bolm telephoned me one Saturday and urged me to make one final effort, as the afternoon performance was to be the last of that season. With no high hopes I went to the London Coliseum and posted myself outside Nijinsky's dressing room, with my camera ready set up, nervously waiting for his return from the stage. It was his last appearance in *Le Spectre de la Rose* — the most famous of all his parts — and, as usual, the enthusiasm of the audience was overwhelming. As the final burst of applause died down my nervousness increased, and I nearly upset my camera when he came along the corridor wrapped in his dressing-gown, his eyes vacant, unseeing. I stepped forward, but before I could open my mouth, he dropped the gown and thrust it aside with his foot. Then, slowly, silently as if in a trance, he raised his arms in graceful curve above his head and almost automatically it dropped down towards his shoulder — the exquisite picture of the enfolding of a rose. I made four exposures in quick succession. The episode struck me at the time as unreal and passed within the space of a few minutes. No words were spoken by either of us.)

Diaghilev had the allures of the grand seigneur, irreproachable in manner, though with a suggestion of arrogance. His appearance was distinguished, and women, it was said, were attracted to him by the magnetism of his personality.

A massive head sat on a short, thick neck. The glossy black hair was shot with a streak of silver; cold appraising eyes looked scrutinizingly from behind drooping lids; a small close-trimmed moustache made the lips appear less sensuous than they really were.

In the theatre he had the reputation of being dictatorial. Everything had to go his own way, and he would tolerate no other point of view. I can well believe that his artists obeyed him blindly in the certain knowledge that nothing would induce him to depart from the standard of perfection which he had set up for his ensemble, each member of which he acknowledged as an artist in his, or her, own right — even those playing the smallest roles. I often watched him sitting in the stalls during rehearsals, paying minutest attention to everything that went on on the stage; nothing escaped him. He did the same when he looked over the proofs of my photographs of his dancers, and here also he insisted on absolute correctness of each pose.

A passionate worshipper of physical beauty, he realized his visions in creating a complete union of the arts — of color, sound and movement. All this meant a heavy pull on whatever funds were available, but Diaghilev never cared what his lavish productions cost, and money was poured out extravagantly to achieve perfection. Beauty was his obsession.

Diaghilev was a great admirer of Tchaikovsky and Massenet, and he was very pleased when I gave him a copy of the portrait I made in Paris of the French composer. We also shared an admiration for the work of the Belgian painter Puvis de Chavannes, and when he saw a color aquatint of that artist which hung in my library, he told me that he had introduced his work into Russia years before in *Mir Iskousstva.*

On my bookshelves are three bound volumes which contain the autographed photographs I have taken of the members of Diaghilev's company. I often take them down and open the pages at random.

And as I look at this picture and that, I experience the pleasure of remembered delights. *THE END*

". . . on the outskirts of Madras, a school named Kalakshetra."

KALAKSHETRA

Spirituality and dance in an important Hindu school

Co-founders and co-directors Rukmini Devi (left) and K. Shankra Menon. Rukmini Devi once studied under Pavlova. She has been one of India's greatest classical dancers, and now also represents the arts in the congress of her country.

STORY AND PHOTOS BY WILLIAM B. McCLOSKEY, JR.

In South India, land of perpetual heat, exist two of the world's most strenuous traditions of dance: Bharata Natyam and Kathakali. Bharata Natyam, generally performed by women, is an alternately vigorous and gentle interpretive dance of sacred love that originated in Madras and Mysore temples over a thousand years ago. Kathakali, done by men, is a rugged, heavily-costumed dance drama of India's epics, evolved for royal and then popular entertainment on the Malabar Coast for the past three centuries.

Today both dances in their pure form cling to life precariously: popularization by movies has watered down Bharata Natyam; and, conversely, lack of interest has left Kathakali without a large, devoted audience to nourish it.

Without the presence in the outskirts of Madras city of a school named Kalakshetra (Sanskrit meaning: *kala* — art, *shetra* — field or temple) these great dances might now be the property of only a few aging *gurus*, or teachers, each living in a remote village scattered far from the others. Dedicated to preservation of South Indian dance and music in its pure form, Kalakshetra has assembled many of these masters to pool their resources in training a new generation in the deepest tradition. Chosen boys and girls spend from five to ten years under discipline, harnessing their bodies and minds. Among the externals, they must learn to execute and understand a language of the hands (*mudras*) containing thousands of variations, to dance for hours on the outer edge of the foot with knees bent, to flutter the eyelids like butterfly wings, to do several rhythms simultaneously in various parts of the body.

Time seems not to matter in learning: only perfection. But besides the body, there must also be a state of mind. Whereas most Western music and dance are secular (with even the great church music frequently appreciated away from its context), Bharata Natyam and the Carnatic music that accompanies it always have deep Hindu religious significance. Audience emotion at a concert is very intense. Performers work in a fervor of praise, importunity, and dedication; the

spirit of deity is everywhere. If a performer lacks spiritual understanding he might as well not bother to train his body. Therefore Kalakshetra lays heavy stress on academic subjects like philosophy and Sanskrit, as well as on painting and weaving to give a sense of color.

Students labor with the humility of slaves and the joyfulness of spirits on the way to *nirvana*, dancing early before the devilish sun exhausts them, then attending classes through the hot afternoon.

In one of the main Bharata Natyam huts a delicate, large-eyed girl and a smiling grey-haired singer seat themselves crosslegged. Behind them is the traditional jasmine-strewn altar where burns a wick of oil to God Shiva in his dancing aspect of Nataraja. In front, five girls in their mid teens, dressed in orange and red practice saris, stand at tight attention, arms on hips, knees together. The large-eyed girl (this is Sharada, only 28, considered by many professionals to be the finest pure Bharata Natyam dancer in India today) smiles reassuringly, and holds out her arms in a graceful gesture that extends to her fingertips. A musician starts to play, the voice begins a gentle, undulating song of spiritual longing for Sri Krishna, and the girls bend to life in a complex dance of foot rhythm and body interpretation. This is the advanced class. Each graceful movement, flowing from the students one after the other as easily as breaths, represents months of exercises and a coordination usually expected these merciful days only of an IBM machine.

Elsewhere in the Kathakali shed, accompanied by clacking sticks and exclamations from their fierce, splendid old *guru* Chandu Panikkar, young men bare to the waist interpret tales of wild animals and warriors, utilizing everything from leaps to the quiver of an eyelid. Practice lasts for hours.

Rehearsal of advanced Bharata Natyam students in a complex padam that might take as long as an hour to perform.

The best and most welcome time for a visitor to Kalakshetra is shortly before nine in the morning, when the first session of practice has been completed and the entire school gathers for morning prayers. One enters Kalakshetra's green estate from a noisy Indian thoroughfare, and immediately sound evaporates. Big trees shade the sun and make the paths cool. A *veena* twangs and shimmers, and elsewhere some voice sings a thin, wavering Carnatic melody. Before the main thatched-roof practice hut dozens of sandals lay strewn in the sand, for in South India everyone enters a home or other private place barefoot. Auspicious designs traced in white flour paste decorate the concrete floor. Standing on straw mats, teachers and students face each other and softly sing prayers of all the faiths represented there: Hindu, Bhuddist, Christian and Moslem. One of the Kathakali men, still perspiring from his first practice, holds a long, single-stringed *tambura* and strums it gently in a continuous note. At the end of the specific prayers, a theosophical prayer that embraces all others is spoken by Shankra Menon, co-director.

Oh hidden life vibrant in every atom,
Oh hidden life shining in every creature,
Oh hidden love embracing all in oneness,
May each who feels himself as one with thee
Know he is therefore one with every other.

The glow of this prayer represents the feeling of Kalakshetra.

Students depart quietly to their classrooms and rehearsal begins again.

Presiding goddess of Kalakshetra is iron-haired Rukmini Devi, considered by many Indians to have been India's great classical dancer of the past two decades. Vigorous, dedicated and adored, she moves from hut to hut on the Kalakshetra compound, engulfing herself in teaching. Nowadays, however, art cannot occupy all the time of the responsible, and Shrimiti Devi works hard throughout India to raise funds for her school and also to increase understanding of her country. She represents the arts in Congress. She writes and lectures.

Kathakali exercise: a cobra is about to attack its prey. At left, Chandu Panikkar, one of the greatest of living Kathakali dancers, instructs a younger man.

Her co-director, K. Shankra Menon, who administers all Kalakshetra business, carries on the program while she is away. A white-haired, spiritual man, Menon impresses visitors immediately with his dedication to the intangible values that make such a school unique.

Since its founding by Rukmini Devi in the mid-Thirties, Kalakshetra has gained a revered reputation among Indians for uncompromising quality. The school stands near Madras like an oasis, both physically and spiritually. Its complex product must rely on a connoisseur audience for support, because most Indians, like most Americans, would rather be entertained by something requiring no effort to understand.

The directors hope someday to find backing for an American tour of theatres and universities. Recognizing that a single performance with program notes is inadequate for deep appreciation, they envision the tour as a series of one or two-week seminars centered around various universities, comprising demonstrations, lectures and performances. For, like the experience of a Bach fugue, the deep joy of a Bharata Natyam or Kathakali performance comes only to those who educate themselves to it.

THE END

Maya Plisetskaya and members of the Bolshoi Ballet in the Walpurgisnacht ballet from Gounod's opera "Faust." Bertram Litt

MESSAGE TO CONGRESS

Can we compete with Russia's ballet propaganda?
"No," says an authority, "but we should!"

BY RICHARD PLEASANT

Richard Pleasant was founder-director of Ballet Theatre. As architect of its ideas in its initial years, he was responsible for its broad and unprecedented concepts of ballet repertoire and personnel.

During World War II he was staff officer in charge of all U.S. civilian entertainment sent overseas to all branches of our Armed Forces throughout the world.

The Sphinx of the 20th Century is the Soviet Union; its riddle more elusive than those of the ocean floor or outer space.

Daily the publications of the world print millions of words about the Russian enigma. And now the Kremlin, in sending us the Bolshoi Ballet (as well as the Moiseyev and Beryozka companies and the recent Russian Music and Dance Festival at Madison Square Garden), have sent us a picture book, an authentic documentation. Have these illustrations, in full color, helped clarify and illuminate?

I have always had great faith that man's artifacts are *the* absolutely uncorrupted sources for the understanding of civilizations. History books, even when honestly intended, distort. Suetonius, Gibbon, Spengler and Toynbee, over the centuries, have written—conflictingly—about the Caesars. Their histories are but *versions* of the truth. But Truth itself remains, pure and unalloyed, in the aquaducts, the triumphal arches, the roads and the temples of three continents — in the comedies of Terence, the love songs of Catullus, the Pantheon and the Coliseum. Greece is in the Acropolis, Euripides and a lekythos. Truth is in Ajanta, Versailles, Dante, Westminster Abbey, Beethoven, the Empire State Building, the Ballet of the Bolshoi Theatre. For those who will succeed in reading them, that is.

If, in considering the dance presentations of the Soviet, we limit ourselves to quick judgments of them as theatrical entertainment, we shortchange ourselves. And even if we appraise them as Art, we still miss two of their most significant aspects. First, the Bolshoi today is a weapon in an all-out propaganda war. Second, the Bolshoi is an authentic documentation of the Soviet ethos. (My dictionary defines "ethos" as "the essential principle or dominant characteristic of a people or a community as expressed in their habits, customs, taste.")

More than Luxury

Theatre, to the Russians, has always been far more than a luxury, a pastime or an industry. It has been, and still is, a mirror of their hearts and souls, of their achievements and of their aspirations. The arts in general, and the theatre in particular, have always served as props to the Russian ego. It is notable that under the Czars, through the early Bolsheviki, and until today, Russia has never been a party to international copyright agreements. At the expense of royalties, it has seemed important to encourage the outside world in free enjoyment of Russian books, plays, music, choreography. A hardship it may have been on artists that their works were appropriated and pirated at will, but it worked to the glory of Mother Russia. Tolstoy, Chekhov, Tchaikowsky never received a ruble in royalties; nor, so long as they remained Russian citizens, did Stravinsky, Bakst or Fokine. What began under the Romanoffs has been perfected into a precision instrument by the Soviet. The Czars were right. The esteem that, from the time of Peter the Great, Russia has craved, has come through its arts. But it was for more than glory that they loved their theatre arts.

The late Oliver Sayler arrived in Moscow while the Revolution was at its height — in 1917 between the flight and the assassination of the Czar — while Kerensky's forces were still trying to hold the Kremlin. In his important document, "The Russian Theatre," Sayler reported: "On through the great demonstrations for and against the government, on through the days of the German advance, the theatre held its course — the most normal of all Russian institutions. On it went, undisturbed through pillage and murder and anarchy . . . Late in January, while the snow in Theatre Place two blocks away was stained scarlet with blood, I sat in the Art Theatre. The play was Gorky's *The Lower Depths*. All the great ones — Stanislavsky, Katchalov and the rest — were in the cast. Along with the other hundreds in that crowded playhouse, my body was torn with hunger and my soul flayed with sickness and pity and despair. Yet there we sat, willingly, eagerly, plunging the knife of spiritual torture still deeper in the wound. To the Russian, the theatre is not a refuge for idle amusement. It is rather a microcosmos, a concentration and an explanation of life . . ."

That is what the theatre meant to the Russians at the beginning of the Communist movement, and I believe that is what it means to the Russian people today.

Bid for World Championship

Certainly, then, it is no idle exercise to try for an insight into the Soviet Russia of 1959 through scrutiny of what the Kremlin itself considers the crowning cultural achievement of the Union of Soviet Socialist Republics — the Ballet of the Bolshoi Theatre.

The Bolshoi is the official product of a country of vast resources, all at the disposal of the ballet — time, human talent and all the facilities that rubles can buy, plus something money cannot buy: esteem and love.

The Kremlin considers that it has spared nothing to make the Bolshoi Ballet a superlative achievement. Its members are chosen with the utmost care from the entire Soviet Union. They are educated, supported, nurtured, over many years. As performers, they are carefully criticized, adoringly admired. The Bolshoi has 232 dancers, and almost seven times that many in the personnel of its theatre. Paid vacations, pensions, and many special arrangements (well explored in past issues of this magazine) are arranged for them.

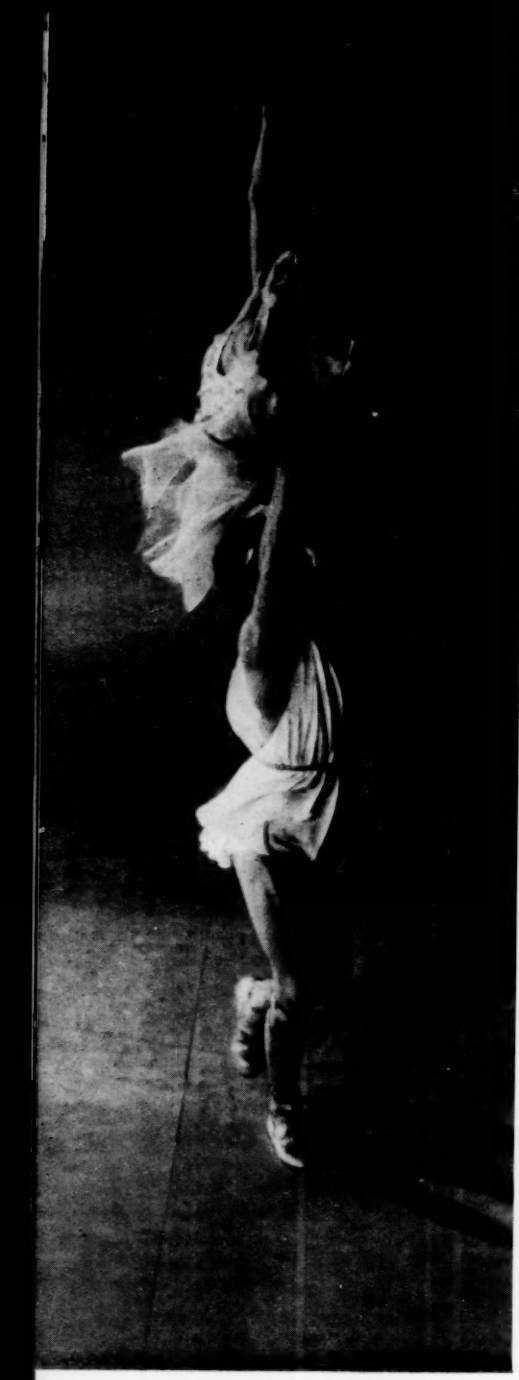
The Bolshoi was not sent to the United States in any off-hand manner. The Russians have continuously said, and we have tended to believe, even without seeing, that theirs was the greatest company in the world. But until that master diplomat S. Hurok got to work, we had no way of knowing.

And so, finally, after decades of deliberation and preparation, the Bolshoi Ballet — at a time of enormous strategic importance — was declared ready, willing and able to come to America.

No handicaps were pled: no star players were missing, the choice of repertoire was its own.

This was the challenge for the heavyweight championship of the world. Preliminary bouts had already been fought

(Over)



in London and Brussels the year before.

No Knockout

But despite everything, including the awe with which they were anticipated, this was not a knockout. The public responded with enormous interest, unprecedented enthusiasm. But there were many who viewed what they saw with reservations. When Diaghilev and his company dazzled Paris at the Chatelet, and when Pavlova and Mordkin conquered New York on this very stage in 1909 — those were knockouts. The appearance of the Bolshoi was, at best, a decision — which never really decides and never truly satisfies.

Who will say that he witnessed a choreographic revelation? Was there a new name to cherish along with those of Fokine, Massine, Balanchine, de Mille, Tudor, Robbins? Was there a musical revelation comparable to those that have occurred in ballet from Stravinsky to Bernstein? Scenically, where was the thrilling impact of a Bakst, a Picasso, a Craig, an Appia or an Aronson?

Dramatically, what have they discovered, or found new means of revealing? Did they reveal by dance, mime or some third technique any new facets or values in *Giselle* or *Swan Lake?* Such changes as they made seemed for the worse, and many of the touches that have illuminated other revivals in other countries were not present.

Two Legacies Squandered

The Soviet ballet is direct heir to two fabulous legacies. One is that of the Imperial ballets, and the other that of the bourgeois drama. It has been said by apologists for the Bolshoi lack of finesse, "Don't forget this is the Moscow style, not that of St. Petersburg." Then they launch into that old business, usually repeated by "authorities" who never saw either of the Imperial ballets, that the Muscovites were always inferior, less refined and sensitive than the dancers of the Maryinsky. Actually, a good many of the soloists of the Bolshoi are Leningrad trained.

I have asked dancers from the Czarist companies (and remember they have visual memories comparable to absolute pitch among musicians) how Zhdanov or other leading male Moscow dancers today compare with Moscow-trained Mordkin; how Plisetskaya compares with Geltser, also a Bolshoi product. When a Maryinsky immortal, once party to the great rivalry, looks at you in blank astonishment at the question, you have your answer. "Why, when Mordkin came onto the stage it was as though the sun shone on gold," said one. "Oh yes, we used to criticize Geltser for being *di forza* instead of our ideal *di grazia* — but heavens, she never did splits or kicked the back of her head."

It seems safe to assume that official Russia has produced three styles, three tastes: the Imperial Maryinsky, the Imperial Bolshoi, and the Soviet Bolshoi.

But if the Soviet has eschewed much of the best of the Imperial days, it is even more amazing that it has forfeited so much of the Moscow dramatic tradition. How downright corny is most of their mime and dramatic expression. Granting the constant supposition of the Russian dancers — that they must always express the humanity of their characters — we find that somehow they have returned to a style that resembles provincial Shakespearean acting of the 19th Century—all the more shocking that it comes from the decsendants of such great (and still "modern") actors as Chaliapin, Mordkin and Stanislavsky. What a birthright has been thrown away. The rich loam of Muscovy, around the turn of the century, burst forth with the Moscow Art Theatre, the Kamerny, the Bat, the Kommisarjevsky —

(Continued on page 68)

On these pages: Liudmila Bogomolova and husband Stanislav Vlasov, in moments from "Spring Waters." All photos in this portfolio were taken in Madison Square Garden. Those on pages 46 through 49 are by John G. Ross.

(Over)

Following pages: Galina Ulanova bows to the audience after a performance of "The Dying Swan."

Members of the Bolshoi corps de ballet in "Chopiniana."

BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*

Photographs by Zachary Freyman; Text by Saul Goodman

VERONIKA MLAKAR

Come late fall, youthful, highly attractive Veronika Mlakar will be back with the Chicago Opera Ballet for her second season. That is, after a summer that includes a trip to Yugoslavia, and a forthcoming marriage to Dr. Arthur Brandt, prominent N. Y. psychiatrist.

Veronika was born something over twenty years ago in Zurich, Switzerland, where her parents — ballet master and mistress for the Zurich State Opera — were dancing, teaching and choreographing. Her father is Yugoslav, her mother German. They had met while both were attending the Jooss school in Germany.

At the end of their contract in Zurich, they accepted an offer from the Munich State Opera. Here, at the age of 7, Veronika made her first appearance on stage in an old ballet once danced by Marie Taglioni, the music and decor for which her parents had located among some dance records at a museum.

When the war came, the opera house was bombed, and no other employment was available. In 1945 the family returned to Ljubljana, Mr. Mlakar's home town, where her parents organized the State Ballet School. Veronika appeared in weekly ballet performances, continuing training with prominent teachers Lydia Visijakova and Mile Jovanoic. In 1952, the family returned to Munich.

Veronika commuted between her home, where she performed — now at the Bavarian State Theatre — and Ljubljana, where she continued her schooling.

In Munich she danced leading roles, among them Swanilda in *Coppelia*, and *Jeu de Cartes*. And in 1953, when Jean Cocteau joined forces with choreographer Heinz Rosen to present *The Lady and The Unicorn*, Veronika was chosen to dance the Unicorn. She had great success. And she received her first remuneration for dancing! With this money she went to London and studied at the Sadler's Wells School, accepting an invitation extended some time before by Dame Ninette de Valois, who had seen her while visiting Ljubljana. She studied ballet in London for about five months. Then back to Yugoslavia to complete her education.

After finishing school, she returned to Munich to accept her first professional engagement, under the direction of Alan Carter. She danced the *Nutcracker* Pas de Deux, and leading roles in Mr. Carter's *Four by Four*, *Concertino*, and *House of Shadows*. But ballet performances were given only once in ten days, and Veronika was not happy with this inactive schedule. Furthermore, she was anxious to appear in dramatic roles; but since she was 18, and lovely, she got only ingenue parts.

Then she received a call from Roland Petit, who was looking for a dancer for his new ballet *La Chambre*. Veronika had been recommended to him by Jean Cocteau. She travelled to Paris for the audition, and was accepted.

La Chambre was premiered early in 1956 in Paris, and Veronika had an instantaneous success in this sombre murder-ballet, dancing opposite Buzz Miller. She was a member of the Petit Co. for about eight months, appearing in Paris, London, Germany, Austria.

Then the Company disbanded and Veronika was left on her own in Paris, spending all of her money taking classes, mostly with Mme Rousane.

When her funds were at low ebb, she heard from Irene Lidova, who was forming a new company of six, with Milorad Miskovitch as leading dancer. Ballets 1956 (the title changes each year) utilized a minimum of scenery, costumes and dancers, but a maximum of choreographers. And for the next year and a half, Veronika danced at festivals in France and Italy, in Monte Carlo for one month when her group joined forces with assorted international dancers under the heading of Les Ballets de Paques, and then on tour in South America, Portugal, and North Africa. She had leading roles in Lidova's *La Dryade*, Bejart's *Prometheus*, Dollar's original version of *Combat* (set for just two dancers), Lifar's *L'Ecuyere*, Dirk Sanders' *L'Echelle* (inspired by the Roshomon story), Gore's *Seasons* (Glazounov), Sparemblek's *Quatuor*, and Taras' *Red Curtain*. Veronika found her experiences with this company invaluable in enabling her to develop as both dancer and actress.

But her income was barely enough to cover living expenses, and when Roland Petit reassembled his Co., Veronika heeded his call. After a month's rehearsal, the Co. embarked for a four-week New York season and a U.S. tour which ended in Los Angeles, July, 1958. Veronika was seen prominently in *The Lady In The Moon* and in *Contrepointe*.

That summer she returned to Stuttgart to dance the leading role in a TV film called *Parallels*. But before leaving the U.S., Ruth Page, ever on the look-out for talented and exciting dancers, invited Veronika to join her Chicago Opera Ballet.

And so, for the Chicago Opera Ballet's three-month Western tour early this year, Veronika danced, with notable success, leading roles in *The Merry Widow*, *Camille*, *Idylle*, and *Revenge*. For next year's tour, Ruth Page is choreographing her own version of *Carmen*. While with the Petit Co., Veronika learned his *Carmen*, and understudied the title role, but never performed it. She hopes she will soon have the opportunity in Miss Page's version.

Veronika has dark, long hair, big brown eyes, and a most infectious smile. She has a passion for sailing.

At this very moment, she is probably introducing her future husband to her parents in far-off Yugoslavia. But she'll be back soon.

John McMullin

ANDERSEN CLASSIC: In April, the Schenectady Civic Ballet made its performing debut. One of the best-loved works was "The Little Match Girl" based by artistic director Phyllis Marmein upon the Han Christian Andersen story, with Marjorie Agens (above) in the title role.

REGIONAL BALLET — USA

A Monthly Feature

A REGIONAL MISCELLANY

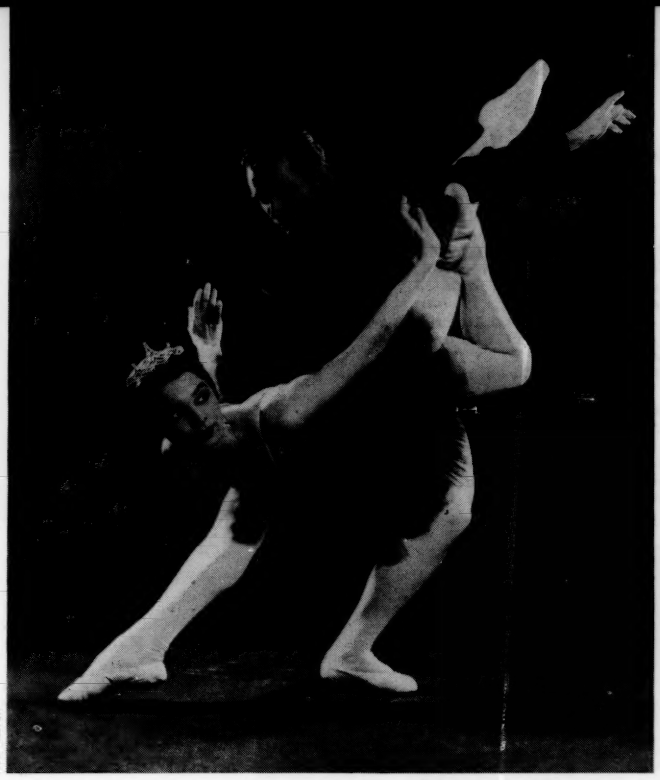
Every so often, Regional Ballet-U.S.A. takes an informal journey—so that you may meet new companies, companies who have recently made news, or young performers of distinction.

Since the last Regional Miscellany, which appeared in January 1959, several groups have made their performing debuts, among them the Connecticut Ballet, the Dallas Civic Ballet, the Dayton Civic Ballet, the Kansas City Civic Ballet, the Schenectady Civic Ballet, the St. Louis Civic Ballet and the Tri-City Ballet.

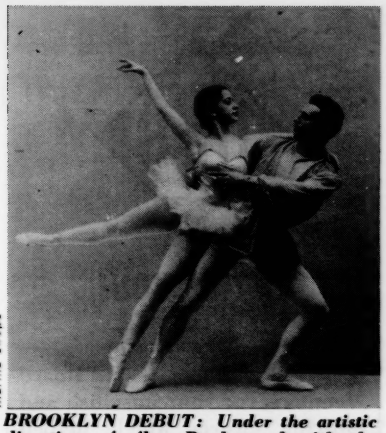
One of the exciting trends we have noticed is that regional companies are beginning to effect exchanges. One group is now arranging to invite another to participate in its spring program. Two others plan to exchange choreographers. And still another will invite the leading dancers of a neighboring company as guest artists.

For Regional Ballet-U.S.A. itself, this particular Miscellany marks a milestone. It is just a year since the feature made its debut in Dance Magazine. During our second year, we plan to include an article on designing souvenir programs. There will be a serious perusal of fund raising possibilities. There will again be a Christmas picture feature, this time on regional ballet versions of *Les Sylphides*. And again, a group of outstanding companies will be selected for full-length portraits.

Doris Hering



Ron Kersh



Martha Swope

***BROOKLYN DEBUT:** Under the artistic direction of Alan Banks and with the special blessing of Joseph McKelvy Martin, dir. of the Bklyn Academy of Music, the Bklyn Civic Ballet made its debut in March to an S.R.O. house. Above, featured dancers Binnie Weiner and Herb Kummel in the "Nutcracker Pas de Deux."*

above:
***VISITOR:** Like most regional groups, the Baton Rouge Civic Ballet under the artistic direction of Elissa Minet Fuchs and Phoebe Brantley sometimes invites guest male dancers. In their March performances, guest Paul Sutherland (formerly of New Orleans and now of N.Y.) partnered co. member Marti Sisk in the "Black Swan Pas de Deux".*

right:
***"MR. B." GOES TO WASHINGTON** With the permission of George Balanchine, the Civic Ballet Society of Wash. D.C. this season presented his "Apollon Musagetes." Work was staged by Gioconda Filippini and performed by Barbara Webb, Kay Wilmette, Rosemary Burns, and Raul Roger.*

(Over)

right:
***GUEST CHOREOGRAPHER:** Yurek Lazowski, noted character dance specialist, was invited by the Erie Civic Ballet to stage a work for co.'s May performances. Here, Lazowski demonstrates for co. member Frances Phelps and artistic dir. Statia Sublette.*

far right:
***GUEST CONSULTANT:** The newborn Tri-City Ballet (Schenectady, Albany, and Troy, N.Y.) invited Peter Nelson to serve as artistic consultant for its debut perf. of "The Sleeping Beauty" in June. Participating in rehearsal are, l. to r., Lillian Sealey, artistic dir.; Tommy Sternfeld, exec. producer; Jack Finch, producer and dir; Salvatore Aiello, Peter Nelson, Lee Sealey, and Leanne Sweet.*

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Peter Whitney

***MAKING IT OFFICIAL:** Board of Directors of the Greater Houston Civic Ballet sign the charter for their co. founded Jan. '59. The voting membership is composed entirely of dance teachers, and the teaching staff consists of local Cecchetti Council adherents. Standing l. to r. are Bobbie Jean Wolda, 3rd vice-pres. and personnel dir. for the Junior Co.; Betty Rogers, parliamentarian and personnel dir. for the Senior Co.; Anne Keene, sec'y; Lillian LuPau, 1st vice-pres. and member of teaching staff and auditioning board. Seated l. to r. are Maxine Asbury, artistic dir.; and Dorothy Weikerth Graves, pres. of board of dirs.*

***ALL DAY — EVERY DAY:** This year, the Ballet Theatre of Clearwater Fla., under the artistic direction of Candy Vogel, obtained permission from the city Board of Education to have company members remain in dance school all day. Academic studies are supervised by an appointed tutor and occupy four hours a day.*

***NEW BOARD — NEW BALLET:** Planning the first performance (last April) of the Kansas City Civic Ballet is the co's first Board of Directors. Standing, l. to r.: Mrs. Wm. Oliver, Jr, 1st vice-pres.; Mrs. Henry Brian, 2nd vice-pres.; Mrs. S. R. Glass; William Austin; Mrs. Barnett Williams; Laura Lee Cubbison; Addison Cox, Jr. Seated: JoAnn McLaughlin; Mrs. Carlos Cortes, treas.; Robert Marshall, pres.; and Mrs. Russell Stover.*

THE END

INTRODUCTION TO DANCE NOTATION

CHAPTER VIII: VLADIMIR STEPANOV, 1866-1896

BY REGINA WOODY

Dance notators have always been concerned with the difficulties of finding precise, fine-point communication. None of the methods used by notators to record dance pleased Vladimir Stepanov, a hard-working young dancer in the St. Petersburg Imperial Ballet. And so he set himself to the task of originating a notation in which music notes were adapted to show movement, a method that was based on the anatomical analysis of movement. With the help of several physicians and anatomists, this original young man evolved a useful system which was published in France in 1892 under the title *Alphabet des Mouvements du Corps Humain.*

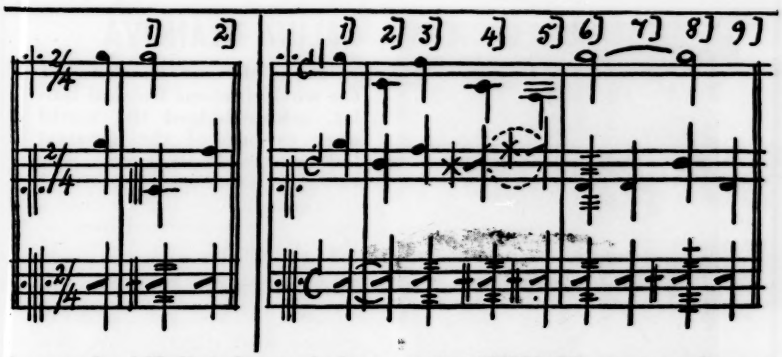
This was just four years before his untimely death at the age of 30. Leonid Massine, the famous dancer-choreographer, believes that had Stepanov lived and perfected his system, it would have received much more wide-spread use and recognition. *(See Dance Magazine, May 1959, p. 16)* Stepanov's book may be read in an English translation by Raymond Lister, published by The Golden Head Press in 1905. As it is, it has already served us very well indeed.

Stepanov used two kinds of notes: oblong ones indicating contact with the ground, and round ones indicating movement away from it.

The right arm and leg were indicated by notes with the stem going down.

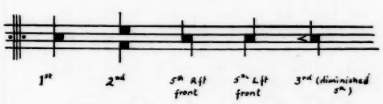
The left arm and leg were indicated by notes with the stem going up.

For a staff on which to place these dance symbols, Stepanov chose one with four lines for the legs, three lines for the arms and two lines for the head and body. These were separated by spaces, but all three were tied together as a staff by clef signs of his own invention.



An example of Vladimir Stepanov's dance notation (1892). The upper two lines are for the head and body, the middle three for the arms, and the lower four for the legs.

By placing the symbols on the different lines and spaces, he showed the direction of the movements. Accidentals, like sharps and flats, were placed next to the notes to indicate rotation, flexion, supporting on the toe, etc. Timing was shown in the usual way by the music note — a whole note meant that you hold the position for four beats, etc.

The positions of the feet are easy to understand, and will give you some idea of the way the system works.

Stepanov himself notated Petipa's most important ballets, despite Petipa's expressed displeasure. (Sounds like Noverre, doesn't it?) In 1914, Nicolas Sergeyev, ballet master former dancer and *régisseur général* of the Marinsky Theatre, notated twenty-three ballets in the Stepanov system. These were the famous black books taken out of Russia and eventually used by him to refresh his memory of the original choreography of these ballets. Among them were such ballets as *La Bayadére, Swan Lake* and *The Sleeping Beauty.*

Some of these M. Sergeyev recreated in Paris for Diaghilev, some for the opera ballet in Riga, Yugoslavia. More recently he did *The Sleeping Beauty, Swan Lake* and other ballets in London for The Sadler's Wells (now The Royal) Ballet.

Sergeyev's black books are now in the possession of Mona Inglesby in London (as a gift from M. Sergeyev) and not available to the public. It is to be hoped that Miss Inglesby, with her invaluable knowledge of the Stepanov system will, as a fitting tribute to Stepanov and Sergeyev, eventually permit access to them by duly accredited people interested in this valuable notation. *THE END*

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YD BOOKSHELF

The Royal Ballet Today
by Cyril Swinson
MacMillan Co., NYC, 1959
32 pp. 97 photographs. $1.75

For young dancers who want to know how to become ballerinas or *danseurs nobles,* Cyril Swinson's *The Royal Ballet* will prove a most useful book. For, while it is primarily a brief history of England's The Royal Ballet, its lovely photographs and capsule biographies are absorbing.

The Royal Ballet seems to be made up of dedicated and brilliantly trained youngsters who came, not from England itself, but from Australia, New Zealand, South Africa, Canada, etc.

No doubt this is because The Royal Ballet is still very young in years, as is its training school. But dancers everywhere can profit by reading these biographies and seeing how alike, yet how different, each dancer's training has been. That the differences can be resolved and welded into a beautiful and cohesive company is worth considering, for it is a very encouraging fact. *REGINA WOODY*

Dance for a Diamond Star
by Rosemary Sprague
Henry Z. Walck, Inc., New York, 1959
218 pages. $3.50

The sweet, modest, proper heroine of *Dance for a Diamond Star* is called Maria de Camargo. Except for the similarity in name, she bears little resemblance to the real Marie-Anne de Cupis de Camargo, a ballerina of brilliant originality, flashing wit, and a notorious disregard for the conventions. It would take a skillful writer indeed to make the authentic story of Camargo's life suitable reading for teenagers (Walter Terry manages it in his *Star Performance),* but they need not fear that this book will give them even a glimpse of her fascinating, capricious, amoral character.

Once the myth that it has anything to do with Camargo is set aside, *Dance for a Diamond Star* is a mildly entertaining story of a young dancer who finds it difficult to choose between marriage to a handsome nobleman and a promising career. The machinations of a thoroughly nasty little rival complicate matters.

The author seems more at home in describing court life at Versailles than rehearsals at the Paris Opéra, and more than one anachronism crops up through her superficial knowledge of the 18th-century theatre. Light summer reading, and hardly "historical." *LILLIAN MOORE*

BALLET BABIES

Cuban ballet dancers Laura Alonso and Lorenzo Monreal with son Ivan, born in February. Ivan is responsible for turning Alicia Alonso into a glamorous grandmother.

Robert James Jr., born April 4, is the pride and joy of Robert and Virginia Rich Barnett. The parents, both formerly of NYC Ballet, are co-director and ballet-mistress, respectively, of the Atlanta Civic Ballet.

Roland Petit and Zizi Jeanmaire take time out from rehearsing his current Paris production of "Cyrano de Bergerac" (in which both star) to chat with their 3-year-old daughter Valentine.

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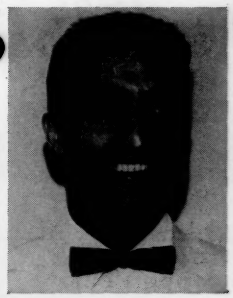

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BY TONI HOLMSTOCK

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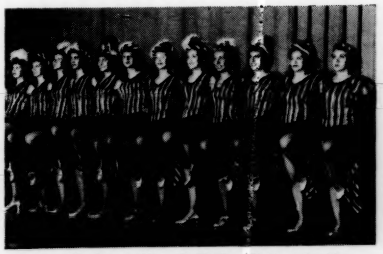

The well-disciplined Billy Erhardt Dance Co. of Youngstown, Ohio, makes summer appearances at state fairs.

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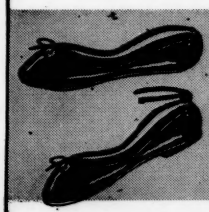

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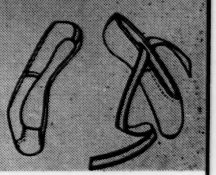

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(Continued from Page 19)

sunburn, but these products in no way give protection against infrared rays.

Sunburn is a true burn, and is classified as either first or second degree in intensity. Unfortunately the true extent of the damage done to the body does not show itself on the surface. Ultraviolet rays in the right amount are beneficial in stimulating the formation of vitamin D, thus enhancing the general health of the body, but an overdose is harmful and produces redness and burning.

There is no such thing as complete immunity to the sun, no matter how tanned you get. The heightened tan color is *not* what gives protection. The body's first line of defense is a thickening action of the skin, which in times develops a dry, leathery aspect. By the time this most unattractive thickening has been permanently established, it is too late to correct it. Many a beautiful skin has been prematurely aged from too much exposure to sunlight. Chronic and excessive exposure eventually exhausts the healing ability of the skin, and may result in disfigurement and even skin cancers. The persistent belief in the desirability of suntanning produces more destruction than is commonly recognized.

It is not possible for everyone to acquire a tan. Some are known to burn and peel but never tan. And there are also persons who may tan, but have unpleasant symptoms of sun alergy, including hives, headache and nausea.

Persons who want to avoid negative effects of ultraviolet radiation should build up their tolerance to the sun in gradually increased doses. For the average adult, the time of exposure on the first day should not exceed twenty minutes. If untanned skin is exposed until a sunburn begins to show, it is probable that the duration of this first exposure has been too long, and the final result may be serious.

Ultraviolet rays are spread throughout the whole sky. This means that they can affect one even when sunlight is filtered through light clouds, fog or dust. Many a sunbather has retired to the shade of a beach umbrella only to suffer a burn because water and sand are such excellent reflectors of ultraviolet rays.

There are now available many preparations which effectively protect against the harmful effects of the sun. All of these products, however, do not work on all skins. It is necessary to experiment cautiously until the right preparation for each individual skin is found. *END*

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Third of a New Series:
PERSONALITIES IN THE BUSINESS OF DANCE

HOWARD BACHENHEIMER: THE MAN TO SEE AT DAZIAN'S

BY DONALD DUNCAN

PHOTOS BY JACK MITCHELL

A visitor to Dazian's, in the heart of New York's theatrical district, first sees this array of fabulous fabrics. Balcony above has display of ready-made costumes and stock of "Daisytog" tights and leotards.

Back in 1929 they were putting on a revue at the College of the City of New York. The director didn't know what to do with one chap who was too short for a lead or for the chorus. Maybe he could do a tap solo? The wiry, sandy-haired undergraduate pulled himself up to his full five-foot-five and said he could, positively. Nobody thought to ask for a demonstration and, in truth, he had never even tried such a thing. But, with two days of secret help from a pro friend, he polished up a creditable buck and wing.

This may sound like the opener of a famous hoofer's success story — but it comes out different. Our hero *still* isn't a dancer, but he's a VIP in the dance business. He's Howard Bachenheimer, Vice-President in charge of the Theatrical and Dance Departments of the famous fabric, costume and dancewear house, Dazian's, Inc.

That one-shot performing career is not the only paradox in Bachenheimer's route to the dance field. His college training was in statistics and finance. His graduation, however, came shortly after the Wall Street crash, and for a year he pounded the pavements in search of a job in his specialty. Finally he went, instead, into advertising, progressing from a $5-a-week assignment to "billing" in the firm of Mason, Miller & Bachenheimer. One of MM & B's accounts was Dazian's, which he was enticed to join around 1940.

It was a drastic change-over for a statistically-minded ad man. Dazian's meant the dead center of that whirlwind called show business, where the commodities which bring highest returns are imponderables like glamour, personality and flair.

The firm Bachenheimer had joined deserves several volumes in the archives of the American theatre. Established 117 years ago by Bavarian-born Wolf Dazian, the enterprise was first located in lower Manhattan — the idea being to be near the piers, to supply ships with netting and decorative fabrics. Very soon, however, Dazian noted that seafarers were being outnumbered by show folk among his clientele, and he switched to a costume business.

(Over)

Dazian Vice-President Howard Bachenheimer is a "working executive" and regularly pitches in at any level of activity in the Theatrical and Dance Depts. During school recital season, Feb. through May, he has crews on from 8:30 AM to 10:00 PM. In background is assistant Maxine Moseley.

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In his 3rd floor office, once part of the Dazian family apartment, Howard Bachenheimer dictates a teletype communication to Joan Rubenstein for one of the Dazian branches, which are in Boston, Chicago, Dallas and Los Angeles. Walls are filled with magazine stories of shows using Dazian fabrics.

BACHENHEIMER *(Cont'd)*

One of his earliest customers was impresario P. T. Barnum, who came in to buy fine silks for Jenny Lind and get-ups for General Tom Thumb. An 1866 production at Niblo's Gardens, on Broadway at Prince St., brought Dazian one of his first "big orders" — the diaphanous skirts and flesh-colored tights for the hundred dancing girls of *The Black Crook*, the colossal opus which scandalized (or delighted) New Yorkers of the day.

In 1878 Henry Dazian, Wolf's son, took over the business, which continued to prosper and expand. An ardent devotee of the theatre, Henry became a well-known "first nighter" and a member of the Board of Directors of the Metropolitan Opera. In the early 1900's he told the Met about a singer he had heard in Italy. No interest. Thereupon he produced from his pocket a gramophone cylinder which he played for the directors. The response was, "Get him!" The singer's name was Enrico Caruso.

There are no longer any Dazians in the business. Henry died in 1937. Emil Friedlander, who followed him as head of the company, is now retired, and the current President is George Feinberg. But the name "Dazian" remains at the top in the theatre field. There is hardly a show that hits Broadway that doesn't have Dazian fabrics, and they're important also on TV and in films.

It is generally agreed that without the Dazian pioneering and developing work, stage fabrics could not have achieved the richness and variety that are found on the market today. It was this concern which

introduced to the U.S.A. theatrical gauze, Japanese velveteen, China silk, metallic fabrics, seamless muslin as wide as 405 inches, etc., etc.

We can only mention in passing that there are two other large-scale aspects of the firm's operation — a Decorative Dept. and a Display Dept. They recently supplied all the fabrics for the new Diplomat Hotel in Hollywood, Fla. — a quarter-million dollar job. It must be true love when they also bother with orders from dancing schools!

Which brings us back to today's Dance Dept. regime under Howard Bachenheimer. A major portion of the dance school business is in ready-made costumes and "Daisytog" leotards and tights, in which a wide variety of designs is offered. And who is the designer? None other than our reformed statistician, Mr. Bachenheimer. His approach is practical rather than theoretical, and his style ideas come from assiduous study of the fashion magazines and the Sunday department store ads. From the inspiration of these he has worked out designs for leotards with scoop necks, cowl necks, ones that are strapless or off-the-shoulder.

Dancing teachers, whose productions generally have a run of one night, insist that their costumes look every bit as good as those in professional shows. Considering that the Broadway producers spend as much as $300 per costume, as against an average of $10 each for recital costumes, this offers a tremendous challenge. Bachenheimer feels that the reason the challenge is being met is that Dazian's has the background of more than a hundred years of know-how in the development of new ideas in cloth, trimming and accessories. Another reason, of course, is his own impressive knowledge of what his customers want and need. They consult with him regularly at the various association conventions, but they are also surprised by visits from him even when he is motoring about the country on vacation.

The transition from finance to dance for Bachenheimer is complete and happy. In the process he has become a fan, and what he knows about the secret elements which go into stage make-believe has not lessened his enthusiasm as a member of the dance audience. With his attractive wife, Kay, he is a regular on premiere nights.

His personal interest backfires to some extent. One of his troubles in getting his work done is that, even though everyone knows he has a most competent staff, his customers are likely to say, "I'll come in if *you'll* wait on me." *THE END*

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DANCE Magazine, 231 W. 58 St., NYC 19

PART XII
PAS DE BOURRÉE

BY THALIA MARA

The **pas de bourrée derives** its name from the dance from which it was adopted. The **Bourrée** is a dance in 2/4 time which was performed in the province of Auvergne in France during the 17th Century. In common with many other music and dance forms of the peasantry, it was picked up by the court composers and ballet masters, refined for court usage, and introduced to the court balls. During the period when the technique of ballet dancing was being evolved, the steps of these court dances were adopted to ballet usage, but they underwent changes designed to show off the skill of the professional performers and to flatter their appearance.

There are countless variations of the **pas de bourrée** that are used in ballet today.

Essentially, the **pas de bourrée** is a travelling step, often used to traverse the stage and as a preparation for a step of high elevation. However, it is also performed in place, and turning. It is a **terre à terre** step which may be executed softly, with **fondu**, or sharply **piqué**. The rapid and tiny travelling steps performed on **pointes** by ballerinas are also known as **pas de bourrée**, usually designated **couru**, or running.

Pas de bourrée may be executed with a change of feet or without; they can be done **derrière, devant, dessous, dessus, en avant, en arrière, en tournant en dehors** and **en tournant en dedans.**

The basic **pas de bourrée** consists of three steps and involves crossing the feet. If performed with a change of feet it is essentially: step back, step side, step front. This can, of course be reversed: step front, step side, step back. As ballet is an art, all of its steps must be based on certain academic form and rules of technical execution. We shall, then, begin this discussion of the basic **pas de bourrée** change as performed according to the technical rules.

The **pas de bourrée** may begin from 5th pos. of the feet, or it may begin from a position standing on one foot with the other either extended or placed **sur le cou de pied.** Generally, a **pas de bourrée** which begins from 5th pos. will end in 5th pos., although it may also end in 4th pos., and a **pas de bourrée** which begins from a position **sur le cou de pied** will end **sur le cou de pied.**

Taking as our model the **pas de bourrée dessous,** starting and ending with the feet in 5th pos., we immediately run into two schools of thought on execution. One stems from the Italian school, the other from the old French school. The one most generally in use today stems from the Italian — and as it is the most commonly taught, I shall describe it first:

The dancer stands in 5th pos., right foot back; **demi-plié** and **dégagé** the right foot 2nd pos.; bring the right foot to the **cou de pied derrière** of the left foot and step on the right **demi-pointe,** straightening the right knee and simultaneously opening the left foot to 2nd pos. on the **demi-pointe** (the dancer now stands in 2nd pos. on the **demi-pointes**); bring the right foot in front of the left, and as it reaches the left foot, **demi-plié** in 5th pos.

The other manner of executing the same **pas de bourrée** is very similar; the difference lies in the **fondu** in 2nd pos.: The dancer begins standing in 5th pos., right foot back; **demi-plié** and **dégagé** the right leg to 2nd pos.; bring the right foot to the **cou de pied derrière** of the left foot and step on the right **demi-pointe,** straightening the right knee and simultaneously opening the left foot to 2nd pos. on the **demi-pointe;** at the instant of stepping to 2nd pos. the dancer executes a **fondu** with the left leg extending the right foot **pointe tendu à terre à la seconde** (the dancer now stands in 2nd pos. in a **plié** on the left leg, with the right foot extending to a strong point on the floor); slide the right foot into the 5th pos. **plié** in front of the left foot.

Again, the teacher or dancer is at liberty to use whichever of these two manners of execution he personally prefers, since both are considered correct. I personally have a strong preference for the second mode of execution, as, to my mind, it is far superior in that it is technically more beautiful and, more importantly, gives a wonderful feeling of lightness and **ballon** to the movement of this step. Furthermore, the practice of this **pas de bourrée** gives tremendous control of the insteps and aids in achieving **ballon** in other steps. This is the pas **de bourrée** from 5th pos. as taught by Mme Olga Preobrajenska, and it is used exclusively in performing this **pas de bourrée** in my own school. Technically difficult, it is not an easy **pas de bourrée** to learn or to perform, but the results are well worth the effort.

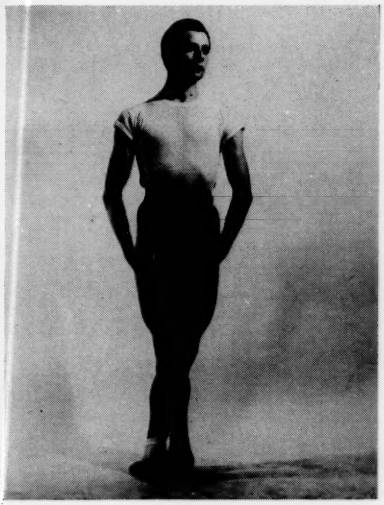
Pas de bourrée dessus is performed in the same manner, except that now the first foot crosses in front of the supporting foot after the **dégagé a la seconde** and closes behind in 5th pos. at the finish of the step. To execute this **pas de bourrée derrière,** cross the first foot behind the supporting foot after the **dégagé à la seconde** and close it behind in 5th pos. at the finish of the step. For **pas de bourrée devant,** cross the first foot in front of the supporting foot after the **dégagé à la seconde** and close it in front in 5th pos. at the finish of the step.

We shall continue the discussion of the **pas de bourrée** in the next chapter.

With this issue we resume the Allegro Series of "Do's and Don'ts of Ballet." The series previously ran from Nov. '57 through Dec. '58.

DO'S

DO'S 1 **Pas de Bourrée dessous**



1. The dancer is ready to begin the **pas de bourrée.** The feet are closed in a good 5th pos., the body is well centered and well lifted out of the hips. The arms are in 5th pos. low, the left shoulder (corresponding to the front foot) slightly forward and the head turned slightly toward this shoulder.

PHOTOS BY JACK MITCHELL

DO'S 3

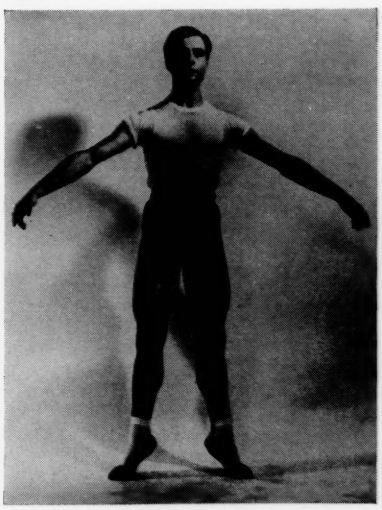
3. The working foot has now been placed directly behind the supporting foot, which will immediately open to 2nd pos. The knees are tightly pulled upwards, the body well lifted, the arms have been opened to **demi-seconde** pos.

Our model is Royes Fernandez, who is scheduled to be a soloist with NYC Ballet this month in Los Angeles and Chicago.

DO'S 2

2. The finish of the **demi-plié** and **dégagé à la seconde.** The extended foot points strongly several inches above the floor, the supporting knee is well bent in a **demi-plié,** the body is well lifted out of the hips, which are aligned to each other, the arms have been opened to 3rd pos. low, the head is erect.

DO'S 4



4. The dancer steps to 2nd pos. momentarily. Both knees are tightly pulled up, feet at the ¾ level. The step may be a small one or a wide one, depending on whether the dancer wishes to travel on the **pas de bourrée.**

(Over)

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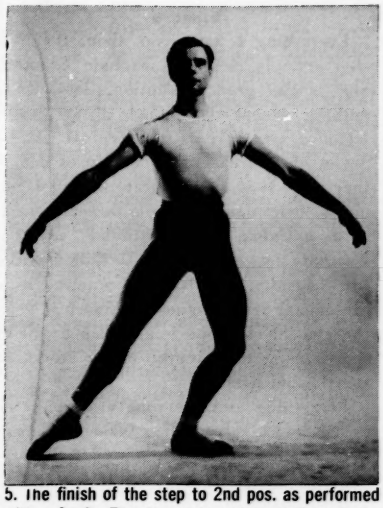
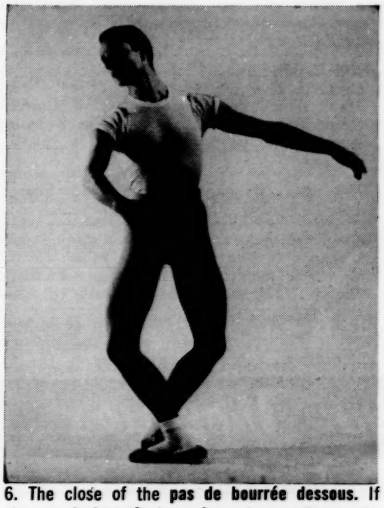
DO'S (Cont'd)

DO'S 5



5. The finish of the step to 2nd pos. as performed with a **fondu.** The dancer has stepped through the **demi-pointe** to roll down the instep with a **fondu** action of foot and knee. The extended leg has a very straight knee and a strong point on the floor.

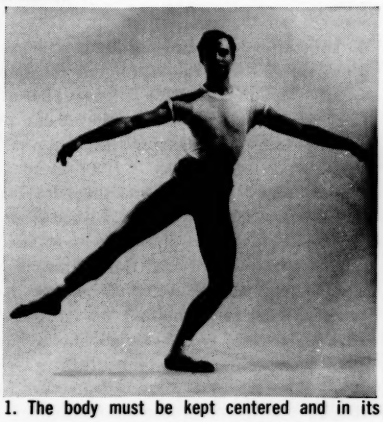
DO'S 6



6. The close of the **pas de bourrée dessous.** If the **pas de bourrée** is performed according to the precepts of the Italian school, this **plié** in 5th pos. takes place immediately after the step to 2nd pos. on the **demi-pointes** (illus. #4); if the **pas de bourrée** of the old French school is used, the dancer is already in a **plié** on the one leg (illus. #5) and merely draws the pointing foot into the 5th pos. **plié** in front of the supporting foot. The arms are brought into 3rd pos. low with the right shoulder front and the head inclined to the right.

DON'TS

DON'TS 1



1. The body must be kept centered and in its proper alignment at all times. If the dancer has no control over the hips his body will constantly be off balance.

DON'TS 2

2. Insufficient **plié** not only looks bad (contrast the form in illus. #6 with this picture), but the dancer who does not **plié** well lacks balance and stability.

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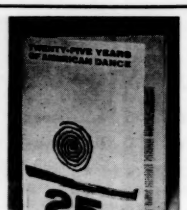

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MESSAGE TO CONGRESS

(Cont'd from P. 46)

giving the world one of the greatest dramatic impulses it has ever known — Chekhov, Andreieff, the Tolstoys.

Ulanova

Everything I have said about the Bolshoi style is meant to exclude Ulanova. She is the great exception. Typical of nothing except the palace of art itself, Ulanova certainly is not typical of the Soviet ideal, treasure ownership of her as they may. It is less accurate to call Ulanova a Soviet dancer than to describe Alonso as a Cuban dancer. Russian, yes; Soviet only by technicality. Despite her political loyalty, Ulanova is as removed from the official artistic ethos as Alonso is from the cha-cha-cha. She is as much a gift of the Czars as the Kremlin or the edifice of the Bolshoi itself.

Everything and everyone else could be called Soviet — from their version of *Swan Lake* to the last percheron weight-lifter.

They Conquer America

Also Soviet in style is the way the Russians have underestimated American awareness. We did not, for instance, get true Moscow productions at the Metropolitan Opera House. After all the preparation, the expenditure of millions and millions of rubles, to say nothing of manhours, after barrages of propaganda (in theatre called "advance publicity"), at the very last moment—the moment of firing—they skimped. They were so superior, they could cut down a little for America. As we saw it in this country, many of the magic effects of the Bolshoi productions—almost all, in fact—were discarded. Their ordinary stagecraft — notably their lighting — was frequently slipshod. And what a curious contradiction, if one is to follow through on the proposition that there is no substitute for a Bolshoi dancer, to employ American extras to fill out the mob scenes for the world's biggest ballet! Even in the arts, it seems, they can't resist putting one over on the "ignorant" capitalists.

One doesn't need to be a theatrical expert, or ever have seen a Moscow performance, to know that they drastically reduced their scenery for this major propaganda campaign. Why? Probably because Americans wouldn't notice. They gave themselves away in the official souvenir book, where the architectural wings, heavy borders and extra effects are all visible.

It might be said that these omissions were our fault because our most famous stage, that of the Met, is so small and

antiquated. True, the Metropolitan stage is shocking both in itself and for what it betrays of the arts in America. It is inferior not only to the Bolshoi's, but to those in comparatively small capitals — the Royal Theatre in Copenhagen, for instance. What did the Danes do when confronted by the same problem? They built entirely new scenery, faithfully copying the original, but scaled down to the size of the Met. This was within the range and conscience of that tiny, comparatively poor country of only four million people — less than half the size of greater New York City! Mighty Russia did not take us that seriously.

Yet, despite all of this, the total effect of the Bolshoi presentations was greater than the sum total of its parts. The vitality, security, the acrobatic virtuosity and the excitement of its feeling for dance all reached the American public. Some publications printed many synonyms for "wonderful." The lavish, glowing advance publicity blended with more critical summaries. Dance critics for large-circulation publications were far more generous to the Soviet dance than their colleagues are to other Russian products.

The impact was very real and impressive. They were right — they didn't need the extra reserve to conquer America. The Russians have won an important propaganda victory.

Furthermore, compared with any spectacle that the United States has to offer either to itself or to the world, the Soviet has merited these encomiums.

Doodling Won't Do It

In open warfare they could sink any ballet company we now have in the field. After Sputnik One went into orbit, our scientists appraised the situation and proceeded into action. We have not yet put a dance sputnik into orbit, but like our scientists, we could do it. Doodling won't accomplish it. To do the job we must neither underestimate nor overestimate the accomplishments of the Bolshoi.

Although recognition of it is limited, the artistic resources of the dance in the United States are one of our great national treasures. But the difficulty of professional activity is, for dancers and for companies, enormous. Financed by a few, a very few individuals, our dancers and troupes are relatively poverty stricken. They do not know what it is to have a year-round season. The directors of any of our important groups would be the first to admit that the best they are able to offer is rarely more than an indication of what they could conceive; that they have been hampered by shortages of personnel, rehearsal time, money for adequate costumes and scenery.

If we are to compare ourselves with the Russians, we must answer some questions.

Are we today equal to the Russians in uniform quality of highly-tooled dancers? Could we, at this moment, put a hundred such men and women into the air? Do we have, ready for our choreographers to put to use, the arsenal of tricks and virtuosity? Has one of our standard ballet companies attempted a full-evening ballet — that is, a modern creation, not a revival? Have we made the experiment to find out, conclusively, whether we have a choreographer, composer, librettist, or director-general who could sustain one? Have we, except at some spectacle or pageant, given a choreographer the opportunity or experience of handling a hundred superbly trained dancers? Does the ballet attract our most virile men? Does ballet in America communicate joy, pure joy and exuberance? Does ballet in America today speak for America — all America — or only for specialized and local audiences? For its Great Plains and its lofty Rockies? Do we dance with the grandeur of concept of Isadora Duncan, of Walt Whitman, the feel for the native scene of George Bellows or Winslow Homer?

America has now put missiles into outer space. Let's hope, but not be too sure, that we have closed the gap between the Soviets and ourselves. We closed the gap after Pearl Harbor, too, but late! We can do it in the field of ballet.

With all the scientific precautions in the world, our first missile may turn out to be a dud. It is even harder, more of a gamble, to produce a ballet whose music, choreography, decor and performance will hit the mark. We launch new experiments, endlessly, at Cape Carnaveral. Are we prepared to launch new works of ballet until we get a winner? The Russians are. It took them five years to launch *The Stone Flower*, by our standards a dud.

But look at the spirit behind the Russian attitude to dance. Can we match that?

There's the respect in which we are most of all behind the Kremlin.

A Direct Route

To the government of the United States, a ballet company is nothing more than one of the more minor and precious types of theatrical entertainment. To the Russian people, and to its leaders, it is a language that speaks directly.

Who for one instant thinks that Mr. Kruschev considers the recent visit of the Bolshoi to America nothing more than a pleasant cultural exchange? The fact that Mr. Kruschev shares his people's genuine love of the theatre, and particularly the ballet, does not diminish the fact that he can also use it as an important tool in this tense and bloodless war.

The ballet is to the Slav what stained glass windows were to the illiterate medieval Christian. Both tell their stories without need for interpreters, without possibility of censorship. If the ballet affords a direct route to the minds of the Russians, are we not neglecting one of the best implements in not using it ourselves? Our artistic resources in terms of talent and know-how are vast. But we have barely tapped them.

Let us for the moment not argue the intrinsic merits of ballet. Let Congressmen call it unimportant, call it "furrin," call it effeminate, degenerate.

But there is another way of looking at it. Has the government considered ballet as a major, powerful propaganda weapon? Not what you or I consider it is the practical yardstick. What do the Russians consider it? The Kremlin thinks it has a very practical strategic importance. We must reach for Soviet reasoning — not American.

Do you, gentlemen of Congress, want to speak directly to the masses in Russia without the possibility of jamming, as with radio, or distortion, as with print? Do you want to show them the strength, the potential, the achievement of America — in a field that they have been brought up, and with much justification, to consider peculiarly their own? Show them a ballet that truly represents America's best efforts.

It is not enough to think, complacently, that we could if we would. It is not enough to say that we already surpass them in taste, inventiveness, creativity, and in whatever other qualities we may think ourselves superior. It is no good to bury the talents of our choreographers, composers, artists in an artistic Fort Knox. Show them, gentlemen of Congress. It is worth a try (and a few million dollars) to see what effect — both on the masses and on the Kremlin hierarchy — our best efforts can have.

Would it not be a hard-headed business venture to spend money on a ballet company? It would be money so well spent that it might even make unnecessary some of the other weapons.

Why? — because *they*, the Russians, think so.

THE END

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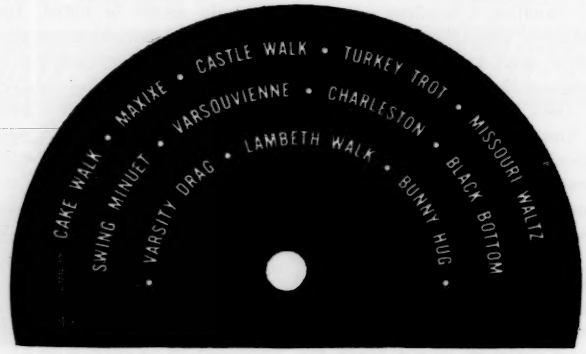
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ESKIMOS LEARN BALLET

It was during a session of Canada's Parliament in Ottawa last year that a legislator remarked that a certain project would be "as silly as teaching ballet to Eskimos."

Mrs. E. J. Williams, wife of a legislative representative from the far northern center of Churchill, Manitoba, and a former student of ballet, resented that remark. "Why not?" she asked herself. And she set out to prove that teaching ballet to Eskimos wasn't silly at all.

Back home in Churchill, an isolated settlement on the west shore of Hudson Bay, Mrs. Williams, who had once trained for a professional dance career, organized Canada's first all-Eskimo ballet class. Dance was not new to the eighteen children participating — the Eskimos have their own colorful native dances — but ballet certainly was. It wasn't long, however, until they developed such enthusiasm for it that they were holding impromptu sessions on their own in addition to the weekly class in the auditorium of the local school.

Who knows? Just as the U.S. proudly has its Indian ballerinas, some day Canada may have its Eskimo ballerinas. At any rate, the phrase "as silly as teaching ballet to Eskimos" can now disappear from the political vocabulary of Canada.

GENE TELPNER

Winnipeg Free Press

Three young Eskimo ballet students (Anne Adams, sisters Maggie and Jessie Berthe) of Mrs. E. J. Williams in north Canada. Note mukluks and moccasins. The photographer who took the photo was in town briefly to cover a rocket launching, and there was no time for students to dress in newly acquired ballet slippers and leotards.

Dance Magazine's

BALLROOMUSA

"a-magazine-within-a-magazine"

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CONSULTANTS:
Helen Wicks Reid, Carl L. Braun, Jr.
CORRESPONDENTS:
Mid-West: Louise Ege, *Edgewater Beach Hotel, Chicago 40, Ill.*
So. Calif.: Katherine Sheehy, *13110 Riverside Drive, Sherman Oaks, Calif.*
No. Calif.: Gladys Blankenship, *700 Arlington Ave., Berkeley 7, Calif.*
Southwest: J. H. Vandapool, *909 Avenida Estrellita, Albuquerque, N. M.*

Jack Mitchell

WINNING STYLE: ***Another photo of our cover couple, Christa Ehrnsberger and Joe Mehegan, All-Around Champions of the 1958 Harvest Moon Ball. They are modeling Capezio's new shoes for ballroom dancing, and Miss Ehrnsberger is wearing jewelry by Coro. Elsewhere in this section is a description of Ba-Ba-Re, one of the dances the popular pair are featuring in their Thursday night Champagne Hours at the Corso Cabaret in Manhattan.***

HARVEST MOON'S 25TH

Hit Engagement of a Quarter of a Century For Number One U.S. Ballroom Show

BY DONALD DUNCAN

Our dateline for this story is New York City on the evening of Aug. 15, 1935. Scene is the Mall on Central Park, where the *NY Daily News* is launching an experiment — a ballroom dance contest they have named the Harvest Moon Ball. It has been guessed, hopefully, that this free show might attract an audience of 20,000, or maybe 25,000, to see competitions in Foxtrot, Tango, Viennese Waltz, Rumba and Lindy Hop.

Well, in one sense, that first contest was a flop. Not 25,000, but 100,000 people showed up! Desperately the unprepared organizers tried, via the ineffective loudspeakers, to bring some organization to the milling throng. They even had the valiant assistance of Mayor Fiorello LaGuardia, who kept sending for more and more police. But the task of clearing a space large enough for the dancing was hopeless. After it was finally announced that the contest had to be called off, it took until midnight to clear the park of the disappointed spectators.

Next morning plans were quickly revised. The first Harvest Moon Ball would be held two weeks later, on Aug. 28, in Madison Square Garden. There would be a charge for tickets, but proceeds would go to charity. Seats were sold out in one day and 25,000 were turned away. Fiasco was thus quickly turned into fantastic success, and America's most famous ballroom dance show came into being. It has continued to be a solid SRO hit for a quarter of a century.

OPENING GUN: Original announcement of the Harvest Moon Ball in the NY Daily News of Aug. 15, 1935. 100,000 people showed up.

The *News* is making plans for a truly gala and nostalgic 25th Anniversary Harvest Moon Ball, scheduled for Tuesday evening, Sept. 22, still at Madison Square Garden. Preliminaries begin this month — for Foxtrot, Tango, Viennese Waltz and Rumba, at Roseland Dance City and Glen Island Casino; for Polka, at various halls where that dance is featured; for Rock 'n' Roll, at the Apollo Theatre and other centers in Harlem.

Ballroom enthusiasts note with satisfaction that throughout the Ball's long-run history the main emphasis has remained on the contest; it is the dancing itself which is the principal attraction for the upwards of 18,000 fans each year. True, the *News* always presents "big name" entertainers between events, but these have never been announced until after the Garden is sold out. And, as in 1935, tickets are still cleaned out in virtually one day.

It is also interesting to note that from the beginning Foxtrot, Tango, Viennese Waltz and Rumba have been the "basic four" (and it is from the contestants in these dances that the All-Around Champions are chosen). In the "extra event" category, Lindy Hop (or just Lindy) has likewise remained a staple, though for three years it was crowded out by Collegiate Shag. (What is offered today as Rock 'n' Roll is still Lindy, ornamented with death-defying, showstopping antics and acrobatics.) In the past, for short periods, Conga and Samba were among the added items. For many years the handsomest special competition has been the lively Polka, for which the dancers wear colorful peasant costumes.

The prize jackpot is close to $7,000. First, there is a group TV contract for $2,000, shared by all winners. The All-Around Champions receive $1,200 in cash. Each winning divisional team (other than All-Around, gets $450. Each second place team is given gift certificates worth $150. Third place couples receive gift certificates worth $50. And everybody, win or lose, who dances in the Garden gets a gold medal. We think it's love of dancing, that medal, and a chance at a moment in the limelight that are the lures. Arithmetic shows that the Ball could hardly be a winning proposition, financially, for even the top winners. No doubt all competitors spend more than the possible maximum reward in fees for coaching, studio rentals for practice, gowns, haberdashery and the like. (Completely explaining away "ballroom contest mania" is too large a topic for this article.)

A name automatically linked with the Harvest Moon Ball is that of *News* columnist and TV star, Ed Sullivan. At the very first Ball the M.C. was an aviator, Swanee Taylor, but Sullivan took over from 1936 through 1955 — and it was the HMB which led him into show business. For 13 years Sullivan and the Harvest Moon winners, a week after the Ball, went into Loew's State as headliners of the vaudeville show. The attraction later moved to the Palace, the Roxy, the Latin Quarter and to Bill Miller's Riviera. Though he no longer presides at the Garden (present M.C. is Bob Russell), Sullivan carries on the tradition by presenting the winners on his TV show.

Without anyone's quite knowing how it came about, the HMB has brought into being a "Harvest Moon Style" (or "Roseland Style"), which is a matter of some controversy among dancing teachers. For the edification of those who have not seen it, we asked NYC teachers Mel & Gloria Riedl to go out on a limb to describe it. Pointing out that they are neither criticizing nor lauding it, they say:

"Emphasis in Harvest Moon dancing is primarily on flash, dramatic body movement and facial expression, and on exhibition material. Little emphasis is placed on correct execution of foot work. Generally, the dances are learned from coaches, many of whom are ex-winners of the HMB. They are taught with the idea of conveying perpetual motion, with such factors as exaggerated strides, numerous turns and pivots, exaggerated body bends for the lady in backward and sideward positions, high vertical and circular kicks by the lady in all dances but the Foxtrot. The gown, which plays a tremendous part in selling this style, is used for various effects, particularly in the Viennese Waltz. HMB dancing cannot be referred to as ballroom or social dancing because of the routine manner in which the variations are taught and executed. Both partners are fully acquainted with what they must do independently. Unlike social dancing, as we would like it to be, this style is somewhat difficult to lead and follow . . ."

A glance at the list of All-Around Champions shows that some have subsequently become fairly well-known "pro's," while others have disappeared from the dancing scene. They are: ('35) Marie & Ulmont Cumming, ('36) Jean Thomas & Richard Lyon, ('37) Agnes Melcoll & Walter Cosden, ('38) Sylvia Tietelman & Walter Bourie, ('39) Margo Sage & John Phillips, ('40) Florentine Sturtz & Alex Alexander, ('41) Adele Rolleri & Jack Williams, ('42) Bessie Larotonda & Fred Carattini, ('43) Jeanne Ansell & Charles Mulligan, ('44) Frances Marchasella & Joseph Kozlowsky, Jr., ('45) Marie Mirti & Anthony Macaluso, ('46) Margaret & Martin Rogers, ('47) May Wenz & Frank Kuzel, ('48) Alfreda & Mario Rausse, ('49) Margaret Lukas & David Kolmi, ('50) Gloria & Benjamin Vitucci, ('51) Susan Meter & Alfred Dowling, ('52) Gloria & Antonio Muscarella, ('53) Ann & Michael Toscano, ('54) Rose & Gary Garafola. ('55) Barbara Branca & John Mansell, ('56) Roma Vaitkus & John Gregory, ('57) Catherine Niccolini & Ronnie Boggio, ('58) Christa Ehrnsberger & Joe Mehegan, Jr.

Unlike many other ballroom contests, HMB All-Around Champions do not defend their titles the following year. According to the *News*' rules, they, as well as the first place winners of each division, are disqualified for subsequent participation, and are classified as "professional" because of the contracts they are given for the appearance on the Ed Sullivan Show.

The Harvest Moon Ball is conducted by the News Welfare Association, Inc., a state-chartered organization which is the agency through which the News receives money for disbursement to charity. (In the sports field, the Association also operates the Golden Gloves and the Silver Skates.) The Ball was originally proposed as a promotional activity for the paper by its Women's Editor, Mary King, who had seen some of the large ballroom contests in England and on the Continent. It may be that, from the standpoint of interesting new readers, the project has reached its limit, but the paper would be stormed if there were any thought of discontinuing it (which there isn't). Most usual beneficiaries from the sale of tickets

FANCY WORK: Margie Lowell & James O'Brien were among the competitors in the 1st Harvest Moon a quarter of a century ago.

(priced from $1 to $6 are the American Red Cross, the Catholic Charities of the Archdiocese of New York, the Catholic Charities of the Diocese of Brooklyn, the Federation of Protestant Welfare Agencies and the Federation of Jewish Philanthropies.

At the News Welfare Association the person who gets most of the headaches is a pleasantly calm and logical man named Jack Smith. As the one who must deal directly with the sometimes excitable participants, Smith has become an expert at smoothing ruffled feathers. "When I'm told by losers right after a contest that it was 'fixed,' I realize that they are not quite themselves," he says. "But I might get a little sore if I hear the same thing a week later."

It is a fact that the *News* does go to great lengths to find dancing teachers as judges who are competent and not related to any of the contestants. This is a tough job. A few years ago, for example, there was a sudden objection to the choice of one teacher. A competing couple, it seems, had rented that teacher's studio for practice purposes, and their nervous opponents were sure that this fact would bias the judge in favor of his "customers." With a sigh, the judge bowed out.

The Harvest Moon Ball has provided the *NY Daily News* with what has become the most successful newspaper promotion project in the U.S.A., and there is no reason to believe that it won't go on for another 25 years. Best barometer is the fact that, unlike the Golden Gloves and the Silver Skates, the HMB has never suffered from the competition of television. There are no "stay-at-homes" among the fans for ballroom dancing!

CHA CHA'S RELATIVE

Harvest Moon Champs Offer Latin Novelty, Ba-Ba-Re, at Manhattan's Corso Cabaret

BY DOROTHEA DURYEA OHL

"Ba-Ba-Re — 1, 2, 3, 4!"

That's what the man says on the Ba-Ba-Re record, and that's what you'll find yourself chanting while you're trying out this new dance-and-music entry in the Latin American field. Pronounced Bah-Bah-RAY, it is a fascinating new rhythm, played in (surprise!) ¾ time. It bears, however, not the faintest resemblance to the "1, 2, 3" of the waltz, musically or step-wise. Distinctly cha cha in flavor — although it is NOT cha cha — it conceivably could be forced into the confines of cha cha music, but this will not give the true flavor.

To get it right you will need the Mardi Gras record, *Ba-Ba-Re* (MG 1042 x 45) by Al Castellanos & Orchestra. (This is backed by *Cha Cha Cha Walk Walk*, which is good, too.) The Ba-Ba-Re rhythm is easy to pick up: just listen to that voice intoning "Ba-Ba-Re — 1, 2, 3, 4" and take off with him. We haven't heard it yet, but Mardi Gras has recently put out another one by Castellanos, *Ba-Ba-Re No. 2*, with *Let It Go*, a cha cha, on the flip side. The number is MG 1043 x 45.

Ba-Ba-Re is being featured at several places in and around NYC, and having had several queries about the dance, we thought we'd better investigate. We hied ourselves up to E. 86th St. to the Corso Cabaret. "Yorkville's oldest night club," as the menu cover proclaims, is a most agreeable spot with a 50 x 25 dance floor. On Thursday nights, beginning at 11:30, Christa Ehrnsberger and Joe Mehegan, the 1958 Harvest Moon Ball all-around champs, are holding a weekly Champagne Hour.

Christa and Joe are beautiful to watch on the dance floor, and they're a charming and attractive couple to chat with. Christa came from Germany as a youngster seven years ago. As she grew up she fell in love with ballroom dancing U. S. style, and she haunted the dancing spots with which Yorkville, Manhattan's German-American neighborhood, is plentifully supplied. The Corso became her favorite, and today it is the center of her life as a professional.

Joe's history is altogether different. Born in Queens, NY, he grew up with the typical young American male's total disdain for anything connected with dancing. His appreciation for the subject was aroused by the merest chance — a friend had a hard-to-come-by extra ticket to Madison Square Garden for the Harvest Moon Ball. Joe instantly fell in love with what he saw going on. "I wished, oh how I wished, that I could have been up there on that stage too," he told us. This was in 1956. Forthwith he made inquiries about how to prepare for entry in the contest. A former partner of the present owner of the Corso suggested Christa as his partner, and they set to work. In the Garden two years later, against some stiff competition, they swept the field.

In the show we saw them do recently at the Corso they started with a demonstration of Ba-Ba-Re — and by them it certainly looks good. Then followed a short lesson in the dance, with Joe at the mike calling the steps and Christa demonstrating them for the earnest strivers, culled from audience volunteers. And this is how they teach it.

Description for man; girl counterpart unless otherwise specified.

Ba-Ba-Re SIDEWARD BASIC
(Closed Pos.)

Swd L	Ba	1
Close R (almost)	Ba	and
Swd L	Re	2
Step in place R, L, R, L		3, 4, 5, 6

Repeat all beginning R.

Ba-Ba-Re (the "step-close-step" of the 1st 2 cts.) equals the Cha Cha Cha (those 3 little quick steps) of a Cha Cha Five, and it is done in the same style — small effortless steps, easy knees, relaxed hips. The 4 steps-in-place are done almost as though one were pressing one foot down into nice soft sand, with other foot coming up from the same soft sand as a reflex action. (This bears no resemblance to a type of movement sometimes encountered in Cha Cha which I have always abominated, because it looks to me as if the dancer were wiping his feet on a doormat.) The same easy knees and relaxed hips prevail throughout. Ba-Ba-Re counts are synchronized with the action of the feet, as a practical teaching device, just as in Cha Cha, Ba-Ba-Re count is 1,2,3; 4,5,6,7 *QQQ* SSSS.

Ba-Ba-Re FWD AND BWD BASIC
(Closed Pos.)

Fwd L	Ba	1
Close R (almost)	Ba	and
Fwd L	Re	2
Step in place R,L,R,L		3,4,5,6
Bwd R	Ba	1
Close L (almost)	Ba	and
Bwd R	Re	2
Step in place L,R,L,R		3,4,5,6

Jack Mitchell

OUT THERE ALONE: Eddie Harvitt & Mary Nicolas, winners of a Champagne Hour contest at the Corso Cabaret in NYC, are called out on the floor for a Merengue demonstration.

Ba-Ba-Re variations (just as in Cha Cha) are limitless, bounded only by one's own creativeness. Here is one shown by Christa and Joe:

OPEN-FACE (right and left)

One Swd Basic L (Closed Pos.) in LOD.

One Swd Basic R, turning ¼ (man turn right, girl left) on the "Re" of Ba-Ba-Re, each taking a small step *fwd* (instead of swd) on Ct. 2. *At same time* man release R arm from partner's waist (girl free her L hand from man's shoulder); man *retain* girl's R hand in his L (L Hand Clasp Pos.).

Then the 4 steps-in-place are danced in this L Hand Clasp Pos. with partners facing wall.

Reverse the entire process starting with the other foot: man change hand-clasp on the Ba-Ba-Re (cts. of 1 and 2) to perform the 4-steps-in-place with partners this time facing center.

If you want to put a little fancy footwork into the 4 steps-in place, let your conscience be your guide. You might, for instance, draw one foot slightly backward before setting it down again on the same spot, preferably with the ct. of 3 or 4 (but only one, in any case).

To terminate the Open-Face process: on the final 4 steps-in-peace, man gradually re-assume Closed Pos. with the couple once more in LOD.

Here are a couple of variations your reporter thought up:

BA-BA-RE THROUGH THE ARCH

Man dance one Swd Basic L in place, while sending girl through the arch (formed by couple's clasped hands held high) bringing her around and back to him; while girl, with her Ba-Ba-Re (Cts. 1 and 2) goes fwd through the arch (just like a Triple R through the arch in Lindy), then steps L,R,L,R (Cts. 3,4,5,6) returning to partner and to Closed Pos.

One Swd Basic R (Girl Swd Basic L) in Closed Pos. to finish sequence.

ALONE-TOGETHER TURN

One Swd Basic L (Closed Pos.)

One Swd Basic R, turning Alone-Together on the 4 steps-in-place: man Ba-Ba-Re R, turning ¼ right and releasing all contact with partner on the "Re" (Ct. 2), while girl does Ba-Ba-Re L, turning ¼ left on Ct. 2; then each solo turns (man right, girl left) with the 4 steps-in-place (Cts. 4,5,6,7) — Alone-Together-Turn — returning to partner and to Closed Pos. The Alone-Together turn may be performed rather in the nature of walking in a small circle, or more like a spin turn, according to individual fancy.

This dancer enjoys doing the Ba-Ba-Re. It's fun to do and far less tiring to the teacher than practicing the Cha Cha fundamentals with a beginner. Therefore, it's good to hear that Castellanos and Mardi Gras have put out a second recording — it makes the future of the dance look brighter. Previously, with only one really well-known platter available, it did not seem to hold much promise of lasting popularity.

As an interesting sidelight, Mardi Gras has issued a Ba-Ba-Re instruction sheet, complete with foot-print charts (very understandable), which gives the Ba-Ba-Re sequence (Cts. 1 and 2) in this form: Swd L, Swd R (to right side), Close L; and reverse this for Ba-Ba-Re sequence (Cts. 1 and 2) beginning R. BUT every dancer (at least all those whom I have seen) dance it as we have described it — identical with the 3 little "quicks" of Cha Cha Cha. This dancer's comment: it is certainly much easier and natural in feeling to do following the Cha Cha Cha pattern. Performing the Mambo-like pattern shown in the Mardi Gras instruction sheet results in a very forced-feeling movement.

Al Castellanos accepts full responsibility for Ba-Ba-Re — both music and dance. I wonder if he agrees with me as to the desirability of following the Cha Cha Cha pattern. Ba-Ba-Re as music, I am told, he dreamed up, just for kicks. First he tried combining Waltz with Mambo, but this didn't work; then he wedded Waltz to Cha Cha, and from that marriage came Ba-Ba-Re.

The Ba-Ba-Re disc makes an interesting conversation piece, whether you try the dance to it or not. Play it without comment and then ask if anyone can name its musical signature. Responses usually start "Cha Cha . . ?" One very bright girl ventured dubiously, "I seem to be counting *six* to this music, but it certainly isn't Waltz or Mazurka, or any other ¾ time I've ever encountered."

At any rate, here's hoping Ba-Ba-Re is here to stay.

•

SIDELINES SYMPOSIUM

ASTAIRE CHA CHA ALBUM

Recommended for your record collection: *Everybody Cha Cha!* by the Fred Astaire Dance Studio Orch., RCA Camden, CAL 476, 33 1/3 rpm, $1.98. If all Astaire studios enjoy such fine musicians, both teachers and pupils are blessed. There's a bonus with this album, too — a Cha Cha instruction booklet with foot-print charts and photos. (You need only to show the booklet to the receptionist at your nearest Astaire studio to get a free lesson!)

The 10 Cha Cha's (5 to a side) are all played at a Medium Slow speed, 30 mpm, according to the sweep-hand of my watch. But the results are, to me, delightful. Despite the sameness of tempo, there's no feeling of monotony, since the orchestral approach is different for each. A very good arranger must have been at work — listen for the flute in *Dark Eyes*.

There are 4 non-Latin tunes played as Cha Cha's: *Kentucky Babe, Loch Lomond, In the Good Old Summertime* and *Glow Worm*. My personal taste is for a Cha Cha which started out in life to *be* a Cha Cha, or at least a Latin melody; however, I thought *Glow Worm* pretty good. But the other non-Latins do not seem to put me in a Cha Cha mood, no matter how well played. *Cielito Lindo, Poinciana, Dark Eyes, Ay Ay Ay, Cha Cha Ku-Ka-Ra-Cha* and *Piel Canela* round out the 10 — all very acceptable, with *Dark Eyes* and *Poinciana* my favorites. Some of these, in spots, reminded me more of Mambo than Cha Cha, but authority Robert Luis says it's quite all right to intermingle them.

So let's not worry and let's dance to this welcome addition to the ranks of Cha Cha platters. *D.D.O.*

"SS" — AND A CHANGE OF PACE

We've had appreciative comments on "Suggestions for Slow-SLOW" of a few months ago, the material for which came from Katharine Dickson of Cambridge, Mass. So here is a bonus: more from Miss Dickson on what the youngsters are dancing to those lazy ballads they love; plus material on some other teen-age crazes of the moment — which might last through the summer, and possibly even into next season. Who knows what quick enthusiasm will seize our young people?

Reviewing the May article, the "SS" dilemma is the problem of formulating something danceable to seemingly undanceable tunes (like *It's Just a Matter of Time)* which poke along at a bare 16 measures per minute. Slow-SLOW combinations use a consistent one step on every beat of the music, or QQQQ on a 4/4 measure. Style-wise, most couples employ a rocking motion on paired bwd-fwd steps, often leaning toward the outstretched clasped hands(usually held much lower than is customary — approx. at hip level) on the 1st one of the pair, and in the other direction on the 2nd. Frequently this leaning motion is developed into a slight turning action — usually turning approx. ¼ right on completing a paired bwd-fwd movement, and returning to LOD with the immediately following step. Easy and effortless throughout.

Katharine Dickson's Slow-SLOW's

Description for man; girl counterpart unless otherwise specified.

DOUBLE ROCK BACK

Bwd L		1
Fwd R	Double	2
Bwd L	Rock	3
Fwd R		4
Bwd L		5
Bwd R		6
Bwd L	Single	7
Fwd R	Rock	8
Bwd L		9
Bwd R		10

Repeat Cts. 1 through 6 to finish phrase (Cts. 11 through 16).

This combination begins and ends with the *Double Rock,* with one *Single Rock* in between. This is to make it come out even with the musical phrase, for teaching purposes. It may be (and usually is) danced in any sequence or improvisation as wished.

LEFT TURN

Fwd. L, turning ¼ left	1
Bwd R, turning ¼ left	2
Swd L	3
Close R	4

Repeat preceding 4 cts. to complete left turn.

RUN-AROUND

Open Pos., facing LOD (man's R arm around girl's waist, girl's L hand on man's shoulder; other 2 hands free)

Fwd L	1
Fwd R, starting to turn right	2
Bwd L, cont. turn, into Reverse Open Pos. (bwd in LOD)	3
Fwd R, cont. turn	4
Fwd L	5
Fwd R, cont. turn, returning to Open Pos. (fwd in LOD) — as on Ct. 1	6

Note: Man dances Cts. 1,2,3, while girl dances Cts. 4,5,6; man dances "4,5,6" while girl dances "1,2,3" — position as described. These 6 cts. may be repeated indefinitely, making approx. a ½ turn with each group of three. They may also be danced without making a *complete* turn — moving 1st diag. toward center of room, then diag. toward wall; man tossing girl from his R arm to his L arm on "3" and from his L arm to his R arm on "6," with all his 6 steps fwd, and girl stepping fwd on "1,2,4,5," then bwd on "3" and "6."

To dance on phrase:

(a) After one *Run-Around* (6 cts.): add "Swd L" for Ct. 7 and "Close R" for Ct. 8 — which latter 2 cts. (7,8) may be used to return to Closed Pos., or —

(b) After a series of *Run-Arounds:* perform a sufficient number of 6-ct. *Run-Arounds* which, with the addition of the 8-ct. combination as described in (a), will come out even with the musical phrase. For instance: 8 *Run-Arounds* (8 x 6 cts., or 48 cts.), then add one (a) (8 cts),

Francis Photo

Squire Hoskins

DANCING DOWN TEXAS WAY: (Top) The formal Spring Dance of the 9th Grade "Swing Hi" Dance Club at the Dallas Country Club. Instructor is Louise Finley, Ballroom Chairman of the Texas Assn. Teachers of Dancing. (Bottom) Members of the Texas Assn. at the June 20-21 ballroom session of the TATD Normal School in Dallas. Enrollment was largest since organization of Ballroom Branch. Faculty: John Clancy, Floretta Baylin, Carl & Susie Ragan, Kotche, Tito & Marjorie Montilla, Doug Skelton.

Christa and Mehegan

(Christa Ehrnsberger) **"All-Around Winners"** (Joseph E. Mehegan)

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(PRONOUNCED, "bah-bah-RAY") RHYTHM IS IN ¾ TIME

which comes out to 56 cts., or seven 8-ct. musical phrases.

Now, for a change in the type of music and in dance style, we give you for R 'n' R —

Katharine Dickson's SHAG

No contact. Face-to-face. Both start R, both dance same.

Kick R across L, hopping on L	1
Touch R (no wgt) beside L, hopping on L	2
Kick R across L, hopping on L	3
Step on R beside L, hopping on L	4

Repeat preceding 4 cts., with other foot. Then to these 8 cts., add a "Jump on both feet together, turning left" and a "Jump on both feet, turning right" for the next 2 cts. This BASIC may also be used turning, in Skating Pos., etc. Obviously it cannot be performed on phrase; if this bothers you, you might try using 2 cts. for each one of the two jumps. Simple arithmetic will tell you that the 8 cts. of the kick-sequence plus 4 cts. for the two jumps will add up to 12 cts., which when performed twice will total 24 cts., or three 8-ct. musical phrases.

Note: We have seen youngsters dance this type of thing as part of Lindy. Obviously someone must "false foot" some place in order for each to use the same foot.

Now, for a complete change of pace, we give you *Children's Marching Song*, of which Miss Dickson says, "This dance version is popular in our section. No one seems to know where it comes from — I learned it from my 8th Graders."

CHILDREN'S MARCHING SONG — Line Dance

Hands joined in long line, abreast. Alternate boy, girl.

Cross L over R (moving to right)	1
Swd R	2
Cross L over R (moving to right)	3
Kick R diag. to right	4

Repeat preceding 4 cts., starting R and moving to left, for Cts. 5,6,7,8.

Repeat all (the preceding 8 cts.)

With L in front and R in back: 7 *cuts* and hold Ct. 8; then again 7 *cuts* and hold Ct. 8 (16 cts. altogether).

Note: Definition for "cuts" — jump slightly bwd on L and extend R leg bwd; jump slightly fwd on R and extend L leg fwd — as you jump, you "cut" the other foot out from under you.

This line number may, of course, be done to any good, peppy marching song. You might like to up-date it to *The Battle of New Orleans*, for instance; or reach back into the past for one of Sousa's marches. Members of the NY Society of Teachers of Dancing had a lot of fun with it when Miss Dickson presented the number this spring, when *Children's Marching Song* was at the height of its popularity. Why not plan to use it as a group demonstration or recital number? It's good to look at, too! *D.D.O.*

WHO WANTS TO BE STUPID?

Strictly for our entertainment, Helen Wicks Reid showed us the following "theme" written by one of her 7th grade boy pupils. She will no doubt be horrified to see that we are double-crossing her by publishing it:

"Dancing is done all over the world with the same basic steps, may it be a hotel, restaurant, oceanliner, any ballroom or foreign places, it would be the same Waltz, Tango, Foxtrot and Cha Cha. If you ever want to meet a girl, or get to know her better, simply ask her to dance. Because you know how to dance, not many words are needed!

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•

NEWS OF BALLROOM DANCE

AMERICANS AT THE STAR BALL

A U.S. couple bravely entered the lists this year at the Star Ball competition in London, held June 29. They were John Sheppard & Constance Mohr, lawyer and school teacher, respectively, of NYC. Winners of the Foxtrot division of the '58 Harvest Moon Ball, the pair are ardent advocates of Int'l Style, in which they have been training assiduously (with Frederick Rust of NYC). They were aware in advance that the competition would be keen and that, despite their hard work they might not get beyond the afternoon qualifying rounds — which turned out to be the case. These "pioneers" were warmly welcomed and were featured in the Star Ball souvenir program. Incidentally, while in England they passed examinations for membership in the Imperial Society of Teachers of Dancing.

In 1956 an American pair, John Kelly & Mildred Grmek, participated in the Richardson Cup event of the Star Ball,

but this was a "good will gesture," since they could hardly have won, not having studied Int'l Style, on which the judging is based.

Winners this year were Sonny Binick & Sally Brock (professional), and Eric Donaldson & Edna Barnett (amateur).

A contingent of visiting American ballroom teachers was introduced to the capacity crowd at Earls Court. They included: Sophie Reed, Ogden, Utah; Viola Austin, Ridgewood, N.J.; Anita Gordon, Queens, NYC; Marilyn Becker, Irvington, N.J.; Helen Wicks Reid, Port Washington, N.Y.

NBDTA IMPORTS ALEX MOORE

The celebrated English ballroom teacher and writer, Alex Moore, recently concluded his 1st visit to America. He was in the USA June 20-July 10 to teach at the Long Beach, Chicago and NYC conventions of the Nat'l Ballroom Dancers & Teachers Assn., the organization sponsored by Jody Elder's Dancing Cavalcade.

In the Sept. issue Mr. Moore brings to *Dance Magazine* readers his impressions of the ballroom scene in this country.

SWEETHEARTS BALL '59

Repeating their triumph of last year, Daryl Gibson & Sherry Crider, representing Call's Fine Arts Center in Long Beach, Calif., were winners of the Senior Division (18 years and older) of the 2nd annual Sweethearts Ball, held June 27 in Long Beach's Municipal Auditorium. 2nd, John King & Jane Elder; 3rd, Gary Fisher & Vicki Crabtree; 4th, Danny Voltmer & Colleen Call; 5th, John Buckner & Barbara Marshall 6th, Kim Kayner & Sylvia Lydick; 7th, John Wilt & Karen Kruger; 8th, Stephen Clark & Joyce Sodka. (The 3rd, 4th & 5th place winners were also Call students. 2nd, 6th, 7th & 8th place winners were from the Vandapool Dance Academy, Albuquerque, N.M.)

In the Jr. Division (17 and under), Call students placed 1st (Bobby Burgess & Barbara Boylan) and 5th (Gene Steineckert & Charlene Zimmerman). Vandapool entrants came in 2nd (John King & Kathie Jo Fishback), 4th (Steve Clark & Andrea Rendon) and 7th (Mike Haley & Shirley Werner). 3rd place went to Bill & Delores Sotelo, representing the Long Beach Arthur Murray Studio. The Dan Dailey Dance Club of Santa Monica placed 6th (Edward Carter & Karen Hoberg) and 8th (Jamie Ritter & Linda Long).

Jody Elder, Pres. of the Dancing Cavalcade, sponsor of the event, reports that 2,000 fans attended the competition, an hour of which was televised over KTLA. Couples were judged in waltz, foxtrot, tango and rumba by teachers Alex Moore, Don Byrnes, Alice Swanson, Gladys Blankenship and LA newspaper publisher Ned Redding.

At next year's Ball, scheduled for late June in Albuquerque, N.M., there will be 4 contest divisions: Jr. & Sr. Amateurs, Professionals, and Formation Team.

CURRY "IT'S A DATE" SERIES

The lectures on teen-age etiquette by Russell D. Curry will be resumed next month. Having completed the boys' section, we will proceed to the responsibilities of the girls.

DMA CONTEST FOR YOUNGSTERS

80 young people participated in an unusually attractive and successful ballroom contest sponsored by the NYC Chapter of Dance Masters of America. Event was June 21 at the Albert Butler School. For purposes of "standardization" and to facilitate judging, it was agreed in advance that contestants would dance 4 specific figures each in Foxtrot, Waltz, Rumba, Cha Cha, Tango and Jitterbug, and there were, in addition, "free style" events in Cha Cha and Jitterbug. Teachers entering contestants were Bill De Formato of Stamford, Conn., Lois MacDonald of Fairhaven and Rumson, N. J., and Jim Smith of the Forest Dance Studio, Staten Island. Earl Atkinson, Helen Quinn and Albert & Josephine Butler assisted as judges.

In the Grade 2-4 events, De Formato Students placed 1st throughout. They were: Cynthia Bouton & Richard Dodge, Karen

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CALIFORNIA WINS: Jody Elder presents trophies to 1st place couples of the '59 Sweethearts Ball, held June 27 in Long Beach, Calif.: Daryl Gibson & Sherry Crider (l.), and Barbara Boylan & Bobby Burgess (r.) Both teams were from Call's Fine Arts Center in Long Beach.

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Pugliese & Billie Santora, Lucille Pimpinelli & Joseph Minishi. Grade 5-6 winners: Maureen Nicholson & Howard Ross (Smith); Janet Lewis & Paul Stach (MacDonald); Donna & John Mariano, Mary Ann Meehan & John Vitti (De Formato). Grade 7-8 winners: Maureen Hayes & Edward Cain, Judith Kurpiel & Jack Ince, Paula Dovis & Robert Starkey (Smith); Carol Glaser & Richard Post, Carol DeWall & Wayne McDaniels (MacDonald). High school winners: Geraldine Ittolito & Norman Swanton, Janet Kleine & Richard Otten, Lois Lombardi & Bill Hillner (Smith); Vita Sabia & Alex Lionetti (De Formato).

HERE AND THERE

Annual convention of the Nat'l Ballroom Operators Assn. takes place Sept. 21-23 at the Flamingo Hotel in Las Vegas . . . San Francisco teacher William D'Albrew and his wife are currently looking over the ballroom scene in Europe . . . Nat'l HQ of the Fred Astaire Dance Studios are now located at 230 Park Ave., NYC . . . Helen & Harvey Gordon, directors of the Gordon Ballroom Dance Studios of Lynn, Mass., report that they have added a 2nd location to their operation, thus making their studio one of the largest in New England . . . Recent visitors to Dance Magazine's BALLROOM USA have included Brae de Huff, who teaches ballroom in Caracas, Venezuela, and Alma & Eddy Rogers, of the Rogers Dance Studio in Honolulu . . . This year's convention of the Nat'l Smooth Dancers takes place at the El Cortez Hotel in San Diego, Calif., over the Labor Day week-end.

MIDWEST BALLROOM ITEMS

Representatives of 11 states attended the June 30-July 1 session in Chicago of the Nat'l Ballroom Dancers & Teachers Assn., of which Jody Elder is Pres. Int'l Style was stressed, with Alex Moore of London as the "star" teacher. Mr. Moore has a delightful personality and showed spontaneity, humor and ease in teaching. Excellent faculty included Thomas & Rogers of Santa Monica, Calif. (also presenting Int'l Style), and Byrnes & Swanson of NYC, teaching Cha Cha.

Keeping up with all the teen-age and college dances in ballrooms, churches, schools and clubs is an endurance test for all three of Chicago's TV disc jockeys. One of them covers 200 a year, to keep in touch with his audience . . . The "latest dance craze" announced for the Jamaican party at Chicago's Racquet Club turned out to be the Limbo, which is scarcely adaptable to the average ballroom, requiring a bamboo pole for the dancers to pass under.

Mileage in Texas means nothing. Tito & Marjorie Montilla teach ballroom in country clubs as far away as 200 miles from their studio in Odessa . . . Stuart Garner of Shreveport, La., plans to open his own studio this fall and to specialize in Int'l Style, in which he has been trained . . . A large operation is the Lee Harris Dance Studio in Indianapolis, which is ballroom only and open the year round. They cater to both teen-agers and adults. They give two large dances a year, along with a floor show, in the largest ballroom available. This year's "Cavalcade of '59" production featured old and new dances.

The annual Holiday Institute of Squares and Rounds was held this year at Brown's Lake Resort in Burlington, Wisc., June 21-26. Bill Shymkus of Chicago is camp director. Marge & Vince Belgardo, of Skokie, Ill., taught the "rounds." This type of convention combines vacation with instruction and includes daily "swap shots" (exchange of teaching material).

LOUISE EGE

POSTSCRIPT

Kathryn Murray, asked by the *NY Herald Tribune* if Arthur makes up those jokes attributed to him by columnists, allowed as how he didn't, but that he enjoys reading them, providing they spell his name right.

Marty Blake

"DANCY PARTY": Ted Steele, who had a long-run teenage ballroom TV program, has a new show — this time with adults. It's on WNTA in NYC 11-12 P.M. Mon. through Fri. Steele (l. above) is introducing teacher-guests Josephine & Albert Butler. Another show we happened to catch featured Kiki & John Clancy, along with Hollywood's current Tarzan, Gordon Scott, who cheerfully submitted to a ladies' tag dance.

YOUR FEET, PART II

BY ANTONIA DOBROSLAVIC

The foot is a very delicately composed engineering miracle of twenty-eight bones. And, for the most part, it gets a lot of abuse. The student of dance has the advantage of knowing foot exercises and ways to use the leg, thigh and back so that muscles are strong enough to hold the body and share the responsibility of carrying the bodyweight. Nevertheless, even dancers have callouses, hammer toes, or ingrown toenails.

We begin to really notice feet during summer months. If you are displeased with what you see, here are a few hints which might be helpful:

1. Hose must be changed daily.
2. Shoes should be alternated so that the same pair is not worn each day (unless they are very open sandals).
3. Use a nightly foot bath to stimulate the circulation and remove surface dirt before it gets imbedded in nails and skin.
4. Use a brush and soap on sole and heels, as well as on toenails.
5. Pumice stone is handy for callouses.
6. Towel dry between toes gently and thoroughly; dust with a stereate powder.
7. A body lotion is excellent for keeping the skin of the foot supple and soft.
8. Ingrown toenails are usually not that at all. The dead skin which forms at the corners of the big toenail, unless removed, becomes hard and calloused, and the corners of the nail are then imbedded, causing infection and extreme pain. A very small piece of absorbent cotton, gently inserted under the corner of the toenail, will give it a chance to heal.

Our own podiatrist, who services many of our Broadway dancers (Dr. Norman Aranow), has a useful hint. When you are doing your foot chores, prepare yourself with a number of toothpicks. Dip them into mineral oil, and gently apply as much oil as remains on the tip to the corner of the toenail. In a short time you will find the skin softening and ready to be removed after bathing. Toenails need not be cut straight across if they are trimmed and free of dead skin.

Home care can do much to alleviate foot problems, and proper care can keep your feet in good condition. However, don't be an "at home" razor wielder. Let your podiatrist do the removing of callouses and corns. And he will cost you no more — and sometimes less — than your weekly beauty parlor visit. *THE END*

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FASCINATION	Waltz	Slow
GREEN EYES	Rhumba	Slow
OYE NEGRA	Samba	Slow
SHADOW WALTZ	Waltz	Med. Slow
YOU TELL ME YOUR DREAM	Waltz	Medium
GREEN DOOR	Fox Trot	Med. Fast
JA-DA	Fox Trot	Med. Fast
ADIOS MUCHACHOS	Tango	Med. Slow
PIEL CONELA	Rhumba-Bolero	Slow

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ALL I DO	Cha-cha-cha	Medium
UN POQUITO DE TU AMOR	Mambo	Med. Slow
PIEL CONELA	Rhumba	Slow
YOU JUST WANT TO CHA-CHA	Cha-cha-cha	Medium
THIRD MAN THEME	Cha-cha-cha	Medium
QUIZAS, QUIZAS, QUIZAS	Rhumba	Medium
ANYTHING CAN HAPPEN MAMBO	Mambo	Med. Slow
COCKTAILS FOR TWO	Cha-cha-cha	Medium
MI RIVAL	Cha-cha-cha	Medium
BRAZIL	Samba	Medium
OYE NEGRA	Samba	Slow

ALBUM No. 2

TITLES	Rhythm	Range
APRIL IN PORTUGAL	Fox Trot	Medium
SINGIN' THE BLUES	Swing	Medium
WE'RE DANCING ARM IN ARM	Waltz	Slow
'TIL WE MEET AGAIN	Waltz	Slow
LA CUMPARSITA	Tango	Med. Slow
LINDA MUJER	Rhumba	Med. Fast
I'LL SEE YOU AGAIN	Waltz	Slow
OH, WHAT A BEAUTIFUL MORNING	Waltz	Med. Fast
JOHNSON RAG	Swing	Med. Fast
JUST ONE OF THOSE THINGS	Fox Trot	Fast
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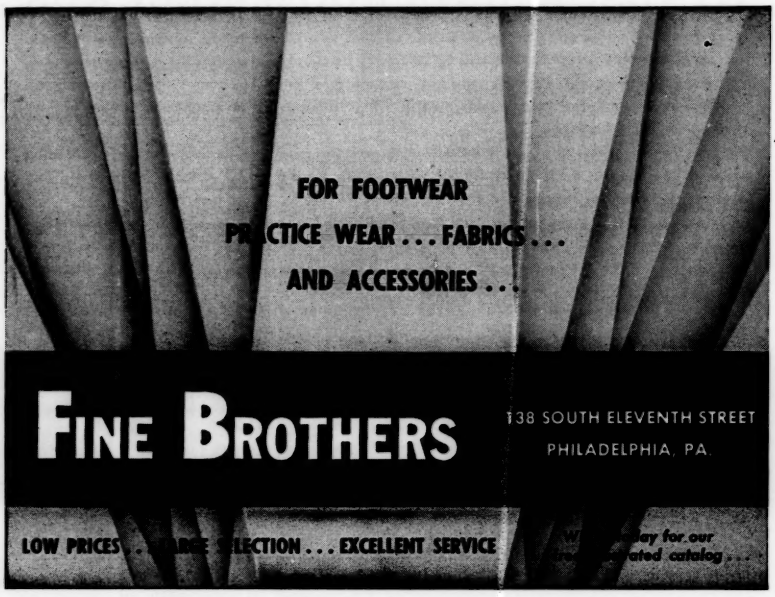
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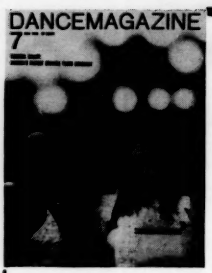

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TAP SERIES

FOOTLOOSE AND FANCY FREE

BY PAUL DRAPER

A literally loose foot is no help to a dancer. And if "fancy free" means a fancy without limits, then it is wasted energy. But there are ways of searching for more than surface meanings. Let us examine this popular phrase a little further.

A foot can be loose because it is weak and untrained. It's this sort of loose foot that is no help. A foot that is loose because the muscles and tendons are strong enough to move it farther in any direction than a weak foot can shake, is a great asset. A trained foot should indeed be loose — loose because you will it to be so when you want it to move from one position to another. It will be strong and elastic. The nerves will be relaxed, but capable of instant response. A foot should feel as immediate and secure to you as does your hand.

As for "fancy free" — the first and most apparent meaning is that you're free to follow wherever your sudden wish may lead. From a dance point of view, this may be fun, but it isn't often rewarding. If you interpret "free" as meaning a sort of arbitrary abandon, it will make your fancy lend a sense of love to any whim you may have. It will light on any desired effect, and help spur you to pursue it. But a dancer isn't forever, though dancing is, and the hours are only seconds. There just isn't time to follow all the lovely leads. But a fancy that has been to school and learned and come to love its limitations is a different thing. It knows what free is all about. Free is responsible and free is sure. And the really free fancy can safely be followed wherever it goes.

As for "footloose," we view it technically: One of the hardest things for a tap student to learn is a clean, controlled pull-back. Even some advanced dancers have trouble doing it. Stand on the ball of the foot: knee bends, thighs jump upwards, toe raises, toe lowers to strike the floor sharply, toe raises again and lands. You all know the sequence. There are two moments, a fraction of a second each, when the foot must be loose. These moments are at the height of the two raised

positions of the foot. In order to change direction from moving up to moving down, the foot must step for an instant — as the piston in the cylinder of an automobile stops at the end of each stroke. In this instant the foot must be loose. If it isn't it will get stuck in whatever position it is in and won't start downwards soon enough to make contact with the floor in the short space of time you have available. A similar situation exists in doing a wing. After the foot has scraped outwards to the side, it must be loose before it can start back to perform the inward slap which is a wing.

These are just two of many examples. Tap dancing is full of instants between foot movements during which the foot must be completely relaxed before initiating a new movement. There are other moments where part of the foot must be relaxed and another part tense.

In all dancing there must be a mobility far beyond the average in order to make a foot move at all in the unnatural ways it must move. Try to think of some of them, or all of them. Then think what an immense amount of stretching and strengthening must be done to make a foot a dancer's foot. And think of what training in speed of reaction you must undergo to really be footloose.

Back to "fancy free." Most dancers have trouble in thinking up ideas for dances, and most dancers have trouble with improvisation. Both of these will become easier if you train your fancy to discover what it can and cannot do.

If you move well laterally, then develop laterally in your dancing. If you're angular, angle; if you move well plastically, be plastic. Do these things quite consciously, not as self-indulgence, but as a way of discovering your limits and boundaries. You must, in practice, do those things which you do least well, so as to become better in all respects. But when you are making up a dance, consider not what you think you should do, but what you can do. In improvisation do the same. And in all your conduct and contacts in your non-dancing hours, try to examine yourself so that you may discover what moments of your fancy can be followed to a noble and profitable end, and which are fruitless. You will, I think, come to find the joys of being really fancy free.

I should add that this applies to a dancer's training only, and that in the field of, shall we say, the "war between the sexes," you are indeed on your own, utterly without map or compass, footloose and fancy free. *THE END*

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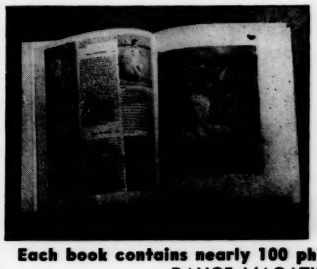

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SUKI *(Continued from Page 27)*

of vacation in the summers. She was appearing in more and more performances, missing days of school. Then suddenly there came a time when she could scarcely have a dinner with her family.

Suki is a conscientious girl. In her junior year in school, when another mother computed the cost of ballet to a girl in her position at one hundred and twenty dollars a month, Suki was shocked. It was at this point, for economic as well as other reasons, that she announced that if she could not really be good, the very best, she did not want to continue to give up so much for dancing. She begged me to ask the director what her future looked like to him. Yet the answer was much the same as it had been at Sadler's Wells: he could not, of course, predict what might happen psychologically, but physically he saw no limits to the possibilities. And so she went on.

Between her junior and senior years in high school, there was a short tour of New England. Then, in the last half of her senior year, she toured Asia for three months, and twenty of her sixty pounds of luggage allowance was taken up with textbooks. When she came back, just before her final examinations, she took them without flinching, and was graduated from the school with honors.

We were proud of her, of course, but I must confess that her use of the English language disturbed me, even irritated me. For a time, the invented word "dealy," meaning any object at all, seemed to comprise her entire vocabulary—it was substituted for nearly every noun, and I believe she even managed to work it in as an adjective and a verb, though I don't know how that would be possible. Once, listening to the chatter of one of her ballet friends, I counted one hundred "you knows" in three minutes, and I say nothing of the use of like for as or of I for me.

I was no happier about her social relationships as ballet provided them. This is a matter so well known that it need hardly be mentioned here, except to say that it is rather sad to see it happening to someone so close to oneself—the narrowing of the personality that must be positively fought against in that isolated world where dance is all, a world of no newspapers, no real reading, no discussion of ideas beyond dance, but instead, an ingrown rivalry, jealousy, petty gossip that goes along with that other, admirable necessity—the sense of interdependence, of loyalty, of *corps*, the intense interest in and passionate good will toward another performer in the act of performance. But does this good thing make up for all the limitations? And what did she have in life, really, except her studies and the ballet?

One summer, on a month's tour, she wrote us, "I am homesick for you and your intellectual friends." And yet somehow, I felt, very little of the quality of our "intellectual friends" had rubbed off on her—that other world was the imperative one. One would suppose that international tours would in themselves provide a kind of education that most young people are not fortunate enough to achieve; the fact is that even then most of these girls, and I do not exclude Suki, do not manage to break out of the little ring that encloses them. After one extended tour, one of Suki's ballet friends made a New Year's resolution to memorize the names of the cities they visited on their next tour; there had not even been enough interest for that in the past.

In the summer after the Asian tour, and before she entered the University of California, Suki decided that she would make a real effort to know some young men and to have some dates. This was not difficult. There were five boys at one time. Each of them, in what is peculiar to contemporary mores, proposed that they "go steady." This she found a rather tiresome proposition. Even supposing that none of the five young men was quite the right one, one might still suspect that she had, through the rigors of her discipline, been deprived of a certain enthusiasm for personal relations that most of us grow up to have.

She had not lost her desire for an education. For the first year in the University, she managed the academic side very well. She also joined a sorority as a way of meeting people outside the classroom, but that very soon became an almost impossible function for her. Her average day found her up at around six-thirty in the morning, usually to study for her classes when she did not have to cut them for rehearsals, then the classes themselves, then a rush to drive herself into the city —in her own car now, a second-hand MG that in large part she had earned herself —then studying again between performances, between classes, between rehearsals, driving home late, usually having to eat out, studying furiously when she got back.

Lessons for some time now had, of course, been free, since she was a professional, and that left only her transportation costs and her equipment, and she was earning a good deal more money than these demanded.

Some things, certainly, she had acquired that she could not have acquired in any other way — I mean, of course, apart from the skill in dancing itself. If her English is still not the most fluent in the world, she has mastered a number of foreign languages. Last year, in her sophomore year at the University, when a long South and Latin American tour finally forced her to drop out of college, it was she whose Spanish was sufficiently fluent to enable her to direct local stage hands in the handling of sets, lights, and all the rest of it. Now, on tour in the Middle East, it is she who can converse in French for as long as need be with newspaper people, or with representatives of a foreign diplomatic corps.

She has a rather marvelous confidence in any group, anywhere. Certainly she is at home in the world. And she has an interesting kind of daring, a sense of adventure in the face of challenge, whether on the stage or in life.

The question that troubles me is, is she at home at home—that is to say, in her very own self? Her standards are certainly different from those of her parents. That doesn't matter. But is she happy with hers?

The cost, beyond money, is great, and it permits no parent of a ballet girl any complacency. There is always the question that never lets one free: How responsible are you? And still, one can comfort oneself; there are a number of languages, social ease, marvelous grace of movement and poise in carriage. And then, how much of the real person does a parent know? Recently, at the outset of a tour, when the plane was delayed at the airport and we lingered with the company and a few other parents, Suki suddenly said, as sweetly as sunshine, "Why don't you go back to the city now so that I can drop my mask?"

And sometimes, when fifty feet or fifty yards away, I see her on a great stage, doing something infinitely stylish, intricate and elaborate beyond words, absolutely precise, she seems no part of me at all. Dedicated, concentrated, she is *there*, she is *herself*, she is like a work of art, perfect. No cost shows. Dancing like that, she seems in complete possession of some knowledge that I cannot even conceive. As there is a language of movement, so, perhaps, there is also a wisdom of the body.

But still, performing with what appears to be such final self-sufficiency, how lonely, I can only ask myself, is she?

THE END

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(Continued from Page 35)

NEW YORK

We arrived at the Pennsylvania Station on a gray day. It was unusual for us to see so many people, all in a hurry. The New York attitude as ever was to hurry whether you had to or not. We soon found that out, so we hurried too.

Mother parked us by the information booth in the middle of the vast station and told us to stay there while she saw about baggage and transportation. We did.

I said to Adele, "This is a big city."

She gave me a flat look and replied, "This is only the depot."

Mother arrived with a porter in a red cap and I asked him, "Which way is the business district?" He grinned, "Yassuh." I didn't realize, of course, that New York was nothin' else but.

We went to the Herald Square Hotel through jams of street cars, hansom cabs and beer trucks.

There were a few days of sight-seeing and staring at new things, such as elevated trains, the Flatiron Building and the subway. But we had come to town to work, as I soon found out, and the work, to my surprise, included me.

I can't say that I protested. I simply did not get the idea that dancing was for me. However, I took it as a matter of course. It seemed natural enough to go with Adele and do what she did.

Claude Alvienne's dancing school was in the same bulding as the Grand Opera House on Eighth Avenue at Twenty-third Street. To get to the dancing school we climbed a dark flght of narrow stairs to a small door which opened, surprisingly, into a big ballroom. Rows of folding chairs lined three sides of the room and at one end was a stage.

This was a school that our parents had selected through a small advertisement they saw in a theatrical trade paper, the *New York Clipper*, to which my father subscribed. There we were. Alvienne was a kindly, fatherly man with white hair, quite the picturesque dancing master. We liked him at once and we liked Mrs. Alvienne. She was known as La Neva and had been a well-known toe dancer.

I can't remember much about my first dancing lessons but I know I didn't mind them. I think I did simple exercises along with other children. That phase is all quite vague to me.

What I do remember vividly is Mr. Alvienne beating time with a stick on the back of a wooden chair. On one side of the ballroom a lady played the piano. Mr. Alvienne stood in front of us, his right foot on a rung of the chair, that stick in his right hand, beating out the time. This got me.

When we made a mistake he would stop, lay his stick on the chair and say, "Now, we do it like so," as he demonstrated the step. He never scolded. He patiently showed how to do it "like so," then returned to his stick.

I still had no urge to dance, but I loved that stick.

Then there was acting too. We were being trained in the drama.

Alvienne's was a good school and he was significant in the start of some very successful performers. Of those in our class, one to earn fame was Harry Pilcer, who became noted as a partner of the French star, Gaby Deslys, and also for his solo dance which he concluded by falling down a flight of stairs.

We usually hurried home after our classes to get at our grammar school work, which, as I mentioned before, Mother taught us. (We did not attend public school until several years later.) Between times we played, out in the street, with the kids in the neighborhood.

A part of Mother's curriculum also was to see that we went to the theatre occasionally. There were always many great stars appearing on the stage in New York. Lilly Langtry, Laurette Taylor, Maxine Elliott, Ethel Barrymore, DeWolf Hopper, Maude Adams, E. H. Sothern, William Collier, Weber and Fields, John Drew were known and loved everywhere not only on Broadway but in great and little theatres across the country, and in small-town opera houses. They were familiar names to us, of course, in a sort of oblivious kind of way.

We saw one musical comedy twenty-eight times, *The Soul Kiss* with Adeline Genee, the celebrated Danish ballet star. Mother hoped that some of Genee's dancing would rub off on us. This was the first really great dancing I ever saw. We all studied it intensely.

Adele and I danced from time to time in the school recitals. However, dramatic work was stressed just as much as the dance for these affairs and our first plunge in that direction came with Edmond Rostand. We were going to do *Cyrano de Bergerac.*

We asked who *he* was.

"A brave and gallant man in a famous

play," Mother explained. "He has an enormous nose. In the play, Cyrano wears an artificial nose, made out of putty or something like that, and he fights anyone who makes fun of it.

"He is in love with a girl named Roxane," Mother went on. "She is beautiful and has long blond hair. This is a good part, too. Freddie, you will play Roxane."

This was news. Me play the girl?

But that's the way it turned out. I became Roxane in a blond wig, which tickled the back of my neck, and a satin dress rented from a costume company which kept tripping me up. There was logic in the arrangement: I played the girl because I was three inches shorter than Adele.

My sister wore the pants, and swashbuckled in the balcony scene—only we had no balcony. We spoke Rostand's great poetry almost as if we understood what it meant.

Adele proclaimed:

Roxane, adieu! I soon must die!
This very night, beloved, and I
Feel my soul heavy with love untold.
I die! No more, as in days of old.
My loving, longing eyes will feast
On your least gesture. . . .

If I made any gestures they must have been from distress.

I was plagued by the wig, annoyed by the long dress, and embarrassed by the female impersonation. But Adele and I both looked on *Cyrano* as just another of those things we were supposed to do, like spelling. I didn't object. I was merely surprised that we did it at all. Why weren't we dancing?

Our *Cyrano* had a run of one night only, along with other dramatic and dancing skits by the various pupils, and was on stage seventeen minutes.

The next recital brought two large prop wedding cakes. This was actually a vaudeville act planned by Professor Alvienne, and he decided to give it a dress rehearsal at the recital. Mother bought all the props and effects for the act, most of which were built to order, not to mention the elaborate wardrobe and costumes. The wedding cakes were rather remarkable electrical and mechanical contrivances, about six feet in diameter and two feet high. They could be danced on and were equipped with musical bells which could be played with hands and feet. Electric lights were built into the structure so that at the proper moment they flashed on and off.

The purpose of these wedding cakes was to provide a background for a novelty miniature bride-and-groom number, Adele being the bride and I the groom. The costumes were fancy. Adele was in white satin and I was in full evening dress—black satin knickerbockers, white tie and tails. And naturally—a top hat.

There it was. The evil idea was planted way back there.

This was the first appearance of the top hat in my life. I've been trying for years to dispel the idea that I was born in one, but I guess I did come close to it.

Our act was "crazy." We not only danced on the cakes but up and down the musical stairs leading to them, while playing "Dreamland Waltz" with our toes.

After that specialty the cakes lit up, we made an exit, and Adele returned for a solo. Then I appeared in my solo, a buck and wing on my toes, bowed off in a hurry, and returned as a lobster. Adele, meanwhile, made a quick change and became a glass of champagne.

In these costumes we did an eccentric dance duet—then played more tunes on the musical cakes with our hands and feet. The act ran twelve minutes in full stage.

Actually, after only about a year at Alvienne's we were preparing to make our professional bow. And this was the act that did it.

I can remember being aware of coming up to the big event. It was not a nervous approach by either Adele or me. I don't think child performers are ever nervous.

We made our pro debut in Keyport, New Jersey. I remember our arrival there quite vividly.

Our crates of props and wardrobe trunks, sent ahead, were already on the stage awaiting the Monday-morning rehearsal. We arrived at the theatre about 8:30 a.m. and it was not yet open. It was on a pier, and there was an extended portion over the water for some one hundred yards, and a place reserved for fishing at the end. There were a number of anglers on hand that morning. I immediately brought up the idea that we could do a little fishing ourselves while waiting for the stage door to open. I was quickly reminded that we were not there to fish. This was our professional theatrical debut and it was necessary to concentrate on the work. So we ambled on back to the theatre and, finding it still closed, Mother decided to sit on the beach near the stage door where she could watch for the doors to open while her children played in the sand.

That suited me all right. We had been there only a few minutes when I found a dime. I showed it to Adele and she started scratching around a bit herself. I moved away a few feet and soon was able to shout, "Look, a quarter!" That brought Adele over closer to me and she found a dime. Within a half hour we had forty-five cents, and now I was hoping the doors of the theatre would never open. But they soon did and we had to leave our bonanza.

On that early Monday morning after a heavy weekend of seaside visitors the men who raked the sand and cleaned up the beach hadn't arrived; I had hopes of getting back there soon while the hunting was good.

"Come on now," Ma said, and off to the stage door we went and into the chore of unpacking our crates and trappings. This was done mostly by Mother and one of the stagehands, who was not too happy about the whole thing.

He said, "Hey, Mamma, how much of this freight have you got anyway?"

We cluttered up the stage with our complicated equipment.

There were three other acts on the bill, and they all arrived within half an hour. They watched while we worked out our lighting cues with the electrician and rehearsed the four-piece orchestra.

During rehearsal I kept running over to get a peek at the place on the beach where we had found the money. Up to 11:30 it was still untouched and I figured I could get out there soon and have another crack before time to get ready for the matinee at three o'clock. We finished our rehearsal shortly after twelve noon and were to go for a bite of lunch. I steered us in the direction of our private beach only to discover five men were raking, cleaning away, picking up things. What a horrible sight that was!

When we went on we were the opening act, the worst spot on the bill, placed there because it took so much time and made so much noise to set up our props.

Adele and I stepped out just as we had been taught. I think on the whole we did pretty well. I remember Mr. Alvienne's coming back after the matinee to comment favorably and give us encouragement. He told us we showed promise and just needed to keep working and practicing to become smoother and more professional.

My father, waiting hopefully in Omaha, was pleased to learn how we made out. The Keyport newspaper proclaimed: "The Astaires are the greatest child act in vaudeville." I think if two words had been added, "In Keyport," this might have been more accurate.

(Continued next month)

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(Continued from Page 6)

Keith, Pres.; **Rose Ann Saylor**, 1st VP; **Bob Kirkpatrick**, 2nd VP; **Heston Beaudoin**, Sec'y-Treas. Next meeting is Sept. 13 at the Shattuck Hotel, Berkeley.

Texas Seminar of the **Cecchetti Council of America** is Aug. 16-18 at the Statler Hilton in Dallas. **Los Angeles Seminar** will be Sept. 1 & 2 at the Hotel Ambassador . . . 36th annual convention of the **Dance Teachers Club of Boston** (DMA) is Aug. 31-Sept. 3 at the Hotel Somerset, Boston. Faculty: **Robert Joffrey, Yurek Lazowski, Jack Stanly, Skip Randall, Gene Nettles, Beatrice Gingrass, Helen & Nino Settineri, Bob & Ann Thomson, Jo Nobles, Jose Race.** 17th annual Training School is Aug. 24-28 at the New England Mutual Hall. Faculty: **Hilda Butsova, James Sutton, Anne Green, Jeremiah Richards.**

CHICAGO NEWS

As visitors flock to the dance attractions at the Int'l Trade Fair this summer, it should be remembered that at the 1893 World's Fair Chicago was a background for **Little Egypt. Sally Rand** was the queen of 1933's Century of Progress. Some may recall that **Edouard Espinosa** played 6 weeks of ballet repertoire in '93, and **Anna Ludmilla, Edward Caton, Ruth Pryor, Bentley Stone** and scores of others danced daily in '33 & '34.

This year more visitors than expected find their way to the free shows in the Int'l Theatre & Holiday Island, a barge moored on the east end of the Navy Pier. 5 times daily one can see the **Ximenez-Vargas Spanish Ballet, Jean-Leon Destine & Co., Guneya** & his dancers from Ceylon and **Chiung Shiu Lee**, a graceful lady from Hong Kong who does a sword dance. In the indoor theatre are **Bashkar** & his Indian dancers, **Tania Karina, Oleg Sabline** & a French group in classic & original pas de deux, a Hawaiian troupe that looked pretty weary in the perf. I saw, and the **Sons of Morocco.** This group does a wonderful sword dancing-tumbling routine. Their way of flying up to one another's shoulders is like those Bolshoi lifts that have been astounding us. The **Azuma Kabuki** troupe do several perfs. daily.

Gus Giordano is considerably successful as choreographer for the in-the-round musicals in Highland Park's Music Theatre. His work in "Paint Your Wagon," in which he danced with **Gayle Spear**, was especially admired. In this dance group are: **Judy Bement, Dalette Lietman, Melody Rogers, Richard Zelens & Dick Engle . . . Kenneth Johnson**, of the Lyric Opera & of **Ruth Page's Chicago Opera Ballet**, has returned from Europe where, among other activities, he worked with Miss Page in St. Tropez on dances for her all-ballet version of "Carmen." Johnson, **Etta Burc, Jane Bockman & Jean Beaver** represented dance at the Fete Champetre in Glencoe July 15.

Merriel Abbot auditioned acts in Hawaii for the Edgewater Beach Hotel's Polynesian Room. Among the talented performers with whom she returned were the **Kent Ghirard Dancers**, a sextet of Polynesian beauties who dance in disciplined unison at a pace one does not expect of denizens of the tropics. Ghirard's dances were such a sensation the 1st night that the audience beat on the chinaware, demanding more. The act includes a lithe Samoan lad who does a fabulous fire dance.

Talley Beatty is doing Latin-American dances at the Blue Angel with **Candy Caldwell.** He looks terrific when he improvises in Calypso and modern styles. . . . **Marguerite Wallman** will supervise the new opera prod. of "Carmen" for the Lyric Opera season in Oct. **Luis Olivares & Malena Vargas** will be featured in the Ruth Page-choreographed ballet . . . As a gesture of cultural amity for the forthcoming Pan American Games, the **Ballet de Belles Artes**, of Mexico, was scheduled for a week in the Opera House, beginning Aug. 24. The corporation owning the building had made the theatre available, but the musicians' union provided so many obstacles that at press-time the engagement looks unlikely.

ANN BARZEL

SOUTHERN CALIFORNIA NOTES

Highlight of **Lois Ellyn's** spring recital was a brilliant pas de deux. Her dancing with **Jim Mehl** offered high extensions, a beautifully athletic line and imaginative lifts. Mehl's partnering has a new personable maturity. Ex-**Ballet Theatre** dancer **Joan Vickers** lent able assistance in grooming the many students participating in the program . . . The ANTA Children's Theatre Carnival featured **Anna Barlin's Young Dancers, Norman Borine's Young Dancers, the Del Oro Dancers, Kathryn Etienne's Jr. Ballet Co.** of H'wood, **L. A. City Ballet, Kia-Ora Club** of Brigham Young U. & dancers from the **Valerie Silver Theatre Arts Foundation.** Miss Silver's "Puppet Show Man" proved the most elaborate prod., using 50 dancers for clear choreography. Notably clean perfs. came from **Elaine Clark, Joan Sullivan & Bill Tarpy**, who never turned less than 7 pirouettes. **Beatriz Monteil** proved herself easily the most versatile of L. A. City Ballet's dancers with 2 premieres in 1 program. "The Happy Prince" & a Gypsy Queen sequence in **Michel Panaieff's** "Devil's Belt." Most unusual items in the ANTA series were Maori dances by the Brigham Young dancers.

ANTA has followed its 1st Children's Theatre Festival with its 1st **Dance Theatre Festival. Jon Angelo** was prime mover & coordinator for the 6 eves. at the Pilgrimage Theatre, with several dozen dance groups & hundreds of dancers presented in solos & group works. Ballet, modern, primitive, folk of various nations, Oriental, tap, musical comedy, movie spectacular, English ballroom & Japanese theatre dance followed one another in profusion. Among the many highlights: the very American **Y-Knot Twirlers** with theatrical folk presentations; the very Japanese **Kansuma Kai** Cherry Blossom dance, particularly lovely in the outdoor setting; **Jimmy Fields** & his dancers in "Pagan Festival," a rousing program closer; **Jan Darian** in one of his infrequent appearances as a padre in a Spanish no. performed by his group. **Teri Robinson** was also outstanding in the **LA City Ballet** "Songs Without Words." **Cynthia Gregory** brought finesse to a solo done for the **Beverly Hills Academy of Ballet Co. William Landrum** was strong in 3 Russian dances for **Ballet-Mime of Oxnard.**

Making his debut as choreographer, **Halder de Becker** devised joyful moments for his wife, **Linda de Valero**, whom he partnered, and 5 other couples in "Plain & Fancy" at the Pasadena Playhouse. **Edmund Dantez, Valera Rice, Pat Michon** & Miss de Valero had lively activity in the carnival scene . . . **Al Ruiz & Raoul Appel** each staged "Pajama Game." Appel created an original "Steam Heat" no., using 6 men with **Joan Tewkesbury**, all dressed in modern ballet costumes. With **David Gustafson** as soloist, **Merle Calhoun, Bob Smith, Sal Gonsalez, Mark Shipley, Armando Redda, George Willis** & Appel were featured. **Midge Chambers & Marianna McGuire** soloed in other no's. Ruiz' "Steam Heat" was traditional, but departure and high point were in the Jealousy Ballet, staged as a bedroom, lover-in-the-closet farce. **Barbara Pentz & Beverly Hagen**, in 1st appearances, showed great potential for musical work. **Doug Dowell**, who projects with all the vitality and charm of an Astaire at 20, sparkled like a Hope Diamond.

Eugene Loring choreographed no's for the Brigham Young U. dancers in "Sand in Their Shoes," a story about the Mormons in the US war with Mexico. **Bruce Hoy & James Penrod** were L. A. soloists, taken to Utah for the occasion. They danced with Provo, Utah, soloists **Shirlene Oswald & Diane Russon.** Loring's new children's ballet, "La Boite a Joux Joux" was a highlight of the UCLA Music Festival. Hundreds of children came onstage afterwards for autographs. Onstage narration by Loring lent charm. Soloists: Hoy, **Marie Jimenez & Stanley Hall.** Corps: **Carol Brotherton, Judy Cassmore, Judy Chapman, Carol McGhan, Jerry Herndon, Carol Ratcliff, Tony Weber** & Penrod . . . **Carol Lee Gillinger** presented 100 young students in a recital at Riverside. "Les Sylphides" & Glazounov's "The Seasons" were featured. Miss Gillinger is to study at UCLA this fall . . . **Mary Dean Egan & Phyllis Moore** choreographed "The Sleeping Beauty" at Lakewood. Miss Moore's dancers from the **So. Bay-Torrance Ballet** participated. Miss Egan showed improved technique & showmanship as Aurora, and all dancers were presented to advantage. **Dave Hitchcock, John Gaines, Lenny Mehlmauer & Reynolds Johnson** partnered with varying degrees of skill. **Christie Sharp's** Lilac Fairy had a feeling of classicism.

Recently **Patrice McCoy** presented her pupils in "A Midsummer Night's Dream" at the Burbank Starlight Bowl. Miss McCoy was partnered by **Richard Faulkner** of the **Bay Area Ballet** in San Francisco. Prod. showed meticulous attention to detail, but was literal in feeling . . . Redondo's **Barbara School of Dance** gave a "Romeo & Juliet" ballet in which **Miss Simonson** danced with **Bruce Folkart** of the L. A. City Ballet. The role was particularly appropriate for Folkart, as his real marriage took place the next day . . . "12 Dancing Princesses," given at the Pasadena Civic Aud., was **Evelyn LeMone's** best prod. to date. The ballet was well constructed and the children kept in appropriate motion. Sets by Wally LeMone & program cover by Larry

LeMone made it a real family affair. **Karen Shanley**, in this perf., passed from child to adult dancer.

Off to summer activities elsewhere are: **Carol Scothorn** (to Connecticut College) . . . **Mona Frances** & daughters **Frances & Diane** with **Patricia Mullenbach** & daughter **Mary** (to **Nat'l Ballet of Canada School**) . . . **Christie Sharp** (to **Ballet Theatre School** in Denver, on a **Phyllis Moore** scholarship) . . . **Carol Smith** (to choreograph & stage a dance drama with summer students at Idyllwild) Miss Smith received a parting blessing from her 1st teacher **Marjorie Hall**. Miss Hall vacationed in L. A. following 4 recitals at her schools in Santa Maria, Solvang, Lampoc & Vandenberg Air Force Base . . . **Larry Hayward**, through with his college work at El Camino, is in Colorado with **Hanya Holm** before going home to Canada . . . **Adriano Vitale**, who partnered **Janet Sassoon (Berlin Ballet)** this spring, returns to the U. of Utah to teach this summer.

JOHN DOUGHERTY

HOLLYWOOD AND LAS VEGAS

Hermes Pan has been booked solid since winning an Emmy for his choreography in the NBC-TV "Evening With **Fred Astaire**." He is again choreographer, assisted by **Patricia Denise**, for "Another Evening with Fred Astaire," which goes into rehearsal this month. Pan's assts. for 20th Century Fox's "Can Can" are **Maggie Banks & Gino Malerba**. **Juliet Prowse** has replaced **Barrie Chase** in this film, starring **Shirley MacLaine** & Frank Sinatra, and shooting begins Aug. 17. **Mary Menzies** is dancing-in for Miss Prowse, and 12 dancing girls will have important bits . . . **Gene Kelly & Donald O'Connor** are rehearsing a new Kelly TV taped spectacular for Dec. **Jeanne Coyne** assists. Kelly leaves for European assignments after the taping . . . **Miriam Nelson** is on the Paramount lot staging no's for **Barbara Bostock & Jerry Lewis** in "A Visit to a Small Planet" . . . **Cyd Charisse** has closed a deal with NBC-TV at $250,000 for "An Evening With Cyd Charisse," for which she controls choice of director, producer, choreographer & cast.

Frank Radcliff assists **Bob Sidney** on the musical "Please Don't Eat the Daisies," starring Doris Day & Janis Paige . . . **Jimmy Clark's** song & dance trio has been playing the local club circuit . . . **Gene Nelson** is filming another "Gunsmoke" segment before going to Dayton for Cole Porter's "Out of This World." After that he headlines CBS's Jazz Show . . . **Jack Baker** is again staging no's on the Desilu lot for current TV films. **Ila McAvoy, Maurice Kelly & Carey Leverette** dance in fortcoming Desilu shows . . . **Hamil Petroff** is using **Jack Mattis, Dick Taylor, Bob Bush & Maurice Durree** in the musicals for the Miss Universe contest . . . **Natasha Carr** is staging a series of TV dance commercials with **Minna Vaughan, Vic London, Lydia Goya, Sandy Phillips, Jacquelin Revel, Terry Miele, Joe Stemper, Jack Clause, Carl Ratcliff & Stanley Hall** . . . "Lil Abner" will be completed at Paramount this month, and several of the dancers go to San Bernadino to dance in a Little Theatre version of 'Abner' . . . **Gene Loring's** "The Toy Box" was warmly received at UCLA and is to be repeated soon . . . **Roy Fitzell & Dolores Starr**, featured weekly on ABC-TV's Music For Fun, will team up for fall TV guest spots.

LAS VEGAS: The new Stardust show, "Ca C'est L'Amour," opened to rave reviews and is expected to have a long run. **Donn Arden** staged, produced & choreographed. Featured are: **Alfredo Alaria, Beverly Richards, John Juliano, Jack Rains, Marjii Lee, Marion Conrad, The Lucky Latinos, Gino Donati, Sparleto** the **Bluebell Belles** & the **Lido Models** . . . Ed Sullivan emcees the Donn Arden-staged show at the Desert Inn. His dancers intrduce Sullivan in a colorful prod. no., "Television Revue of 1960." **Helene & Howard, La Chunga** & her gypsy dancers and a modern jazz dance group make up the bill . . . **Kenny Davis** has staged the new **Lou Walters** show at the Tropicana. **Bob Fletcher & Beverly Szalza** are headlined . . . The **Dorothy Dorben Dancers** & the **Double Daters** are featured at the Riviera show which stars Red Skelton . . . **Los Churumbeles De Espana** are seen in the new El Rancho Vegas show . . . **Barry Ashton**, choreographer at the Flamingo, is rehearsing **Diana Dors** for her big opening this month . . . **Brascia & Tybee** plus Shaw-Hitchcock prod. no's featuring **Jody Simmons, Dale Babcock & Cathy Stuart** are at the Sahara . . . **Janik & Arnaut**, the **Jamal Sisters & Gillian Grey** headline the Dunes show . . . Milton Berle will dance with the **George Tapps Dancers** in the new El Rancho prod . . . **Marty Hicks** has staged the Dorothy Collins act now at the Thunderbird.

ROY CLARK

SAN FRANCISCO AREA NEWS

The **San Francisco Ballet**, engaged for the Red Rocks Festival at Denver, also appears Aug. 9 at Stern Grove, S. F., and Aug. 30 at the San Rafael Marin Music Chest. In Oct. the co. performs "Danses Concertantes" for the S. F. Opera and later in Oakland for the Mayor's Cultural Committee . . . Special stages are in order for the **Russian Music & Dance Festival** at the Cow Palace Aug. 4-6 & Aug. 8 at the Oakland Arena . . . **Raoul Pause** is choreographer for 4 light operas at the Westminster Amphitheatre in Oakland & Stern Grove, S. F. Pause leased Ellis Hall at Williams College, Berkeley, for July 7-Aug. 29. His staff includes **Geraldine Uhlig, Dulcy Stovner & Phyllis Calef**, ballet; **Alfredo Cortez**, modern; **Gordon Showalter**, Oriental. **Mary Foley** is also working with Pause.

Welland Lathrop, finding stage facilities at the Oakland Public Museum too limited for a formal dance program, substituted a lecture-demonstration on modern dance June 19 . . . "Los Ayres," of the **Edison Ayres Studio** in San Leandro, performed June 28 at Fremont HS . . . Students of the **Rose Ann Studio** performed "Alice in Wonderland" June 19-20 at the Burgess Little Theatre in Menlo Park. 2 casts were used; proceeds went to the Menlo Park Little Theatre Fund . . . Classes are held morning, noon and night at **Ann Halprin's** studio, Kentfield. Aug. & Sept. perfs. are on the agenda.

The **Nat'l Academy of Ballet** held its 2nd annual western seminar & workshop June 29-July 3 in Sacramento. **Thalia Mara & Arthur Mahoney**, of NYC, were assisted by **Olga Ziceva**, of San Mateo, & **Jan Carpenter**, of Berkeley . . . **May O'Donnell** & Co. were at the U. of Calif. in a workshop perf. July 10 & at Stanford U. July 11 . . . The **Mahadeva Hindu Dancers** performed at the American Academy of Asian Studies, S. F., June 16. Dancers included: **Dorothy Mejia, Al Tipay, Tony Serafino, Fred Kazlowski & Vasanti Hir** . . . **Maria Studebaker**, late of Hollywood & NYC, is the new director of **Ballet Celeste** . . . **Ballet Russe** dancer **Alan Howard** was guest teacher at the **Academy of Ballet**, S. F., while **Guillermo del Oro** vacationed in July. **Michael Smuin**, of the S. F. Ballet, has inaugurated an American jazz class at the Academy.

CLIFFORD GESSLER

LONDON DATELINES

On July 10 British radio bulletins announced that **Margot Fonteyn** had left the permanent roster of the **Royal Ballet**. She will continue to appear with the co. as guest artist, but mainly she will make guest appearances around the world. Although she has danced less frequently than ever with the co., the announcement of her new status was a surprise. It is rumored that one of her guest engagements will be with the **NYC Ballet**, though confirmation is still pending. Fonteyn cannot seem to keep out of the headlines and is now ranked as a leading nat'l figure. In June Oxford U. conferred an honorary Doctor of Music Degree on her.

The Royal Ballet has a Covent Garden run, beginning Aug. 17. Fonteyn will make her 1st appearance in her new capacity then. This season will also mark the 1st combined appearances of both Royal Ballet co's with over 100 dancers. A new version of **Andree Howard's** "La Belle Dame Sans Merci," created for the Edinburgh Festival last year, will have its 1st Covent Garden presentation Sept. 2. **Lynn Seymour & Donald MacLeary** have leading roles.

In recent years the Bath Festival has become 2nd only to the Edinburgh Festival in prestige and quality. This year's program, had as its dance attraction 9 soloists from the **Royal Swedish Ballet**, directed by **Mary Skeaping**. This is a co. now very much on the up and up and preparing to make its bid for top int'l rank. 2 different programs gave a good bird's eye view of recent dance activities in Sweden. An outstanding item was **Birgit Cullberg's** "Medea," with **Marianne Orlando, Svante Lindberg & Wiveka Ljung**. Orlando gave a further taste of her quality in the 2nd act "Swan Lake" pas de deux, danced with **Caj Selling**.

Leading the group were **Elsa Marianne Von Rosen**, who has since resigned from the Royal Swedish Ballet, and **Bjorn Holmgren**. These 2 were excellent in the "Don Quixote" pas de deux. Others were **Yvonne Sjoberg, Gunnar Randin & Verner Andersen**. Andersen specially flew over from Stockholm to replace Selling who injured a leg during a perf. Selling remained in London for hospital treatment.

Marina Svetleva, American ballerina, gave a July 4 concert in the London suburbs. She danced an arduous program with more energy than distinction, but was well partnered by **Kenneth Melville**. Supporting her was a group including

ex-Hungarian dancer **Margit Muller** and a promising young Negro classical dancer, **Sylvester Campbell.**

Best items in a modern dance program called "6 Choreographers," given July 6, were by **Ballets Jooss** veterans **Sigurd Leeder & Ludmila Mlada.** Modern dance, however, is still an orphan child of the British theatre. Its shortcomings were recently spotlighted by the opening of the marvelous **Martha Graham** film, "A Dancer's World." This has elicited much favorable comment and a desire to have the Graham co. return in person as soon as possible.

The **Maurice Bejart** season, scheduled to open July 13, was regrettably cancelled. Reason given was the threat of a newspaper strike which would have prevented the co., unknown to the general public here, from getting reviews, publicity or advertising. CLIVE BARNES

NEWS FROM FRANCE

Following its annual custom, the Enghein Casino presented 2 gala evenings of dance June 18 & 20. **Yvette Chauvire** triumphed over the entire occasion. Especially in **Tatiana Gsovsky's** ballet "Orpheus" was she able to display her intense lyricism and poetic presence. She also appeared in the rather mournful "Beauty and the Beast," choreographed by her partner **Gert Reinholm.** The pas de deux, "Joan de Zarissa," by Mme. Gsovsky, also found Miss Chauvire partnered by Reinholm. The gala eves also, included "Swimming Party," by **Jean Guelis** & "Senor de Manara," by **Jack Carter** with ingenious decors by Bernard Dayde. Dancer **Milorad Miskovitch** gave an intense perf. in the Carter ballet, and he partnered **Irene Skorik** in the pas de deux for "Cid," a rather uninteresting pastiche staged by **Jean Combes.**

A new **Nat'l Theatre of India** made its French debut July 1. The group was founded in 1944 in Bombay for the purpose of making theatrical dance available to the general public. The group has had to create a school, theatre & scenic equipment. Its orientation is toward the future, rather than the past with folk dance predominant over the more traditional forms. The "Krishna Leela," which opened the program, took great liberties with classic style. The most important work in the 2nd part of the program, "Dekh Teri Bombai," described 24 hours of Bombay life with a naive & sincere realism. Most outstanding dancer in the group was **P. L. Raj,** who has a remarkable Kathakali style.

The **Hungarian Ballet** of Budapest made its French debut in works emphasizing gentleness & charm as opposed to the virtuosity of the other folk groups touring Europe.

The Strasbourg Festival sponsored the prod. of Prokofieff's "Cinderella" with choreography by Jean Combes. Irene Skorik was well received for her modest & gracious interpretation of the principal role, and **Youly Algaroff** was a noble & elegant prince . . . **Gilberte Cournand** commissioned the sculptor Yencesseto to do a statue of Yvette Chauvire. The completion of the statue was celebrated with a June 30 party at Mme. Cournand's dance gallery.

MARIE-FRANCOISE CHRISTOUT

NEWS FROM VIENNA

The 1st all-**Dimitrije Parlic** ballet evening by the **Vienna Opera Ballet** was eyed with more suspicion than the recent ultra-modern program by guest **Yvonne Georgi** from Hanover. (Parlic had just signed a new 3-yr. contract with the Opera Ballet.) "Dreams" was vaguely defined and spoiled by confused choreography. It depicted a young man **Karl Musil,** with an imagination awakened by an old house, daydreaming while awaiting a girl friend. A variety of dances by sleepwalkers, a funeral procession, an aging singer, automatic machines, a corpse, ghost, lamp and so forth failed to merge into a unit, though some of them were nicely devised and executed. Dancers were: **Edeltraut Brexner, Richard Adama, Lidia Coronica, Margaret Bauer, Pokorny, Klemisch & Zlocha.**

"Le Combat" was a last minute decision arranged for Brexner & Richard Adama but turned out to be the most polished offering of the evening. The ballet was danced with effective understatement and lyric surrender. Musil & **Paul Vondrak** led the 6 riders gallantly.

Musical comedy material does not belong in the State Opera House. Parlic's "Queen of the Isles" has a trashy score by Maurice Thiriet and, though numerous choreographic gags helped the audience to condone some of it, the ballet was obviously out of place. **Christl Zimmerl** danced the part of Pauline Bonaparte in the days when she lived in the W. Indies. Tired of court life, she disguises herself as a native to participate in their wild dances. The native chief fascinates her, but she returns to the anxious court and her shocked chaperone (**Lucia Braeuer**). Finally, she is ordered to return to France by Napoleon. As an exotic sorceress, **Lucia Schwab** stole the show. Zimmerl never relaxed enough to get the fun out of the role of Pauline. Most humorous possibilities were left unexplored, and the effect was stiff. LINDA ZAMPONI

THE GERMAN SEASON

Foreign dance visitors to the German ballet scene have been few during the 2nd half of the '58-'59 season. Additional attention, therefore, has been given the **American Festival Ballet,** which is based here. Hamburg reports tell of the co's improvement and especially praise **Sonia Arova & Job Sanders** for their "Don Quixote" . . . W. Berlin's Stadtische Oper is preparing a shortened version of **Henze's** "Ondine," to be given at this year's Festival . . . The E. Berlin Komische Oper staged a full-length "Servitore di due Padroni" ballet, which proved of small importance . . . The Staatsoper announced a new prod. of **Mohaupt's** "Lysistrata" for the end of June.

In Munich **Heinz Rosen** staged Orff's "Carmina Burana" & "Catulli Carmina," which had more technical than choreographic interest . . . Stuttgart tried out a new E. Germany choreographer, **Werner Ulbrich,** who immediately revealed that he must be reckoned with. His program, which had wide range, is being done also at Hamburg . . . Mannheim boasts of avant-garde choreographer **Ingeborg Guttmann,** who offered a work to Bartok's 3rd Piano Concerto & "The Miracu-

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lous Mandarin" to accompany the German premiere of her ballet of Bernstein's "Age of Anxiety." She followed the Auden poem more closely than **Robbins**, but her "modern" choreography proved incompetent . . . At Wuppertal, **Walter Wendel** staged a work to Bartok's Concerto for Orchestra, which many people found wonderful, but which I found annoying — all technique and badly danced, hardly doing justice to the fine score . . . At Hanover **Yvonne Georgi** offered 2 German "firsts": "Ruth" (which she first choreographed for the **Vienna Opera Ballet**, & "The Unicorn, the Gorgon and the Manticore," which proved enjoyable. **Horst Krause** gave a touching perf. as the poet.

New engagements for the forthcoming season: **Tatyana Gsovsky**, in addition to her W. Berlin Stadtische Oper duties, will supervise the ballet section of the Frankfort Opera. Leaving that co. at the end of this season will be **Walter Gore, Maria Fris & Rainer Kochermann** . . . **Alan Carter** is leaving Munich, but his wife, **Joan Harris**, remains as ballet mistress . . . **Otto Kruger** leaves Dusseldorf for Essen and will be replaced by **Nina Nilanova** . . . Cologne begins a new era under the very ballet-minded opera mgr. **Oscar Fritz Schuh**. He has announced the combined engagement of **Aurel Milloss** as choreographer & **Marcel Luipart** as ballet master. HORST KOEGLER

NEWS FROM LATIN AMERICA

VENEZUELA: 11 Soviet dancers gave 6 perfs. in June, offering Highlights including "Spring Waters," "The Waltz" and others of that ilk, classical excerpts from the **Stanislavsky** repertoire and a generous assortment of character dances. Beforehand, it appeared that Venezuelan emotions were running as intensely as in NYC over the **Bolshoi**. However, this group genuinely appealed to the unsophistocated audiences here, whereas spectators of taste found the classical dancing coarse and strong.

Stars were: **Natalia Dudinskaya, Ulanova's** contemporary from Leningrad; **Violetta Bovt** of the **Stanislavsky Ballet**; **Irina Tikhomirnova** of the **Bolshoi** with partners **Vladilen Semenov & Eugen Kuzmin**; Leningrad's **Maria Manzun & Adol Jamzin**. Character dancers **Manzur Kamaletdinov, Eugenia Ipatova, Alla Dvali & Kakhtang Gunschavili** were magnificent, and Gunschavili partnered **Ipatova** with excellent style in a romantic pas de deux.

This reviewer found the quality of this group definitely inferior to that of the Bolshoi, specifically in style and polish. Tikhomirnova & Bovt were capable, sincere, but uninteresting. Semenov & Kuzmin seemed immature and untidy. Dudinskaya, who has maintained her technical strength amazingly, was the hit of the season, despite ghastly tutus & hairdos, because of her old-time Leningrad showmanship. This is not the Leningrad of **Karsavina** or **Pavlova**, but it is more fun. JEANNE NELSON

PERU: **Kay Mackinnon's Ballet Peruano** presented 2 works by US choreographer **Grace de Aviles**. "Atahuelpa" proved much more interesting than "Malabrigo" . . . **The Associacion de Artistas Aficionados Ballet**, directed by **Roger Fenonjois**, has been renamed, **Ballet de Lima**. JULIO ESTREMADOYRO

ARGENTINA: The Colon season was inaugurated with **Nora Irinowa's** "Sinfonia" and "Daphnis and Chloe." by **Vassili Lambrinos**, who is also choreographing "Interplay" . . . **Maria Ruanova** heads and directs a 25-member TV ballet group.

CHILE: The **Chilean National Ballet** premiered **Patricio Bunster's** "Calaucan" (see p. 29 for picture & details). One of the ballet's best merits is that the intellectual content and social implications in no way act as a brake to the powerful and virile choreography which, with strong dance performances, had a potent emotional impact on the audiences. Visually, "Calaucan" is equally striking. HANS EHRMANN-EWART

NEWS FROM ITALY & GERMANY

MILAN: Italian television now has a monthly ballet evening, established by **Luciana Novaro**. Not only is this a fine thing for ballet lovers & TV watchers, it also keeps the Novaro dancers together during the off-season summer months. (The dancers have already been appearing in Sicily & Central Italy in opera houses in incidental opera ballets & ballet eves.) Already presented on TV is "A Story of Marionettes," choreographed by Miss Novaro. It was premiered in Mar. at Catania . . . Choreographer-dancer **Rosane Sophia-Moretti** scheduled a season of modern dance & ballet eves. at the open air theatre, Ninfeo di Villa Giulia, in Rome, during July & Aug. . . The organization committee of the **Int'l Assn. of Dance Critics** meets in Aug. at Nervi.

BERLIN: The 9th annual Int'l Film Festival here was well organized despite int'l tension in the city. There is plenty of carioca folklore in the Brazilian opus, "My Lovers of Rio," though this is not as wild nor well photographed as the Rio de Janeiro dances in "Orpheus Negro," which won 1st prize at the Cannes Film Festival. Ballet sequences play an important part in an Austrian feature, "Panoptikum '59" and in a modern German version of "Hamlet." In this the play's actors are replaced by dancers in a ballet arranged by **Richard Allen & Roy Gobert**. Indonesia offered a documentary of a Balinese religious fete, which is celebrated every 20 years in Karangasen, East Bali. LUIGI GARIO

REPORT FROM MEXICO

The dancing of **Melissa Hayden** was the only notable feature of the short visit of **Andre Eglevsky's Ballet Divertissements**. Miss Hayden's growth from the overly sharp, dramatic, forcing dancer into the artist of today is remarkable. Eglevsky was very dissapointing with his brilliant technique tarnished and spoiled by flapping hands and hunched shoulders. As partner, however, he has lost nothing. **Barbara Walczak** turned in a creditable "Duel." The others were akin to a graduation recital. Simon Sadoff did his best with an under-rehearsed orchestra.

Hysteria was provoked by a visit from 11 soloists from the **Bolshoi, Kirov, Stanislavsky & Tibilisi** State Theatres. There was a real dance feeling, even in such delightful clap-trap as those Moskowski waltzes. The perilous lifts were done to perfection. But there was also sloppy technique (a flat 2nd position, hips were never down, and in the effort to jump "up to there" the feet often hung loose).

The fabled **Natalia Dudinskaya** did a lovely "Giselle," but her "Swan Lake" creaked a bit. She has some technical shortcomings, and she is a very grand artist. **Irina Tikhomirova** offered a cold, correct Swan Queen. **Violetta Bovt**, in "Moonlight Sonata," provided a welcome calm amid all the jumping, and she danced beautifully.

Among the men, **Vladilen Semenov (Alicia Alonso's** partner in her USSR tour) has a technical bravura and portrayed Albrecht well. **Adol Jamzin**, very young, has enormous potential. Honors for the season, however, belong to **Vakhtang Gunschavili**, an extraordinary Georgian dancer. Fabulous feet, knee turns, speed and adagio combined to make his appearances memorable.

At the final perf., the Jarabe Tapatio, a dance from Jalisco, was done by the Russians and the house came down. There were flowers, "Golandrinas," "Dianas" (played when something is really a triumph) and tears. These dancers love to dance. This is not always apparent in our co's.

The **Ballet de Bellas Artes**, in its umpteenth "official" reorganization, was scheduled to dance in Chicago in Aug. Difficulties with the Chicago musicians' union, however, make the likelihood of the visit dubious. JOHN FEALY

AUSTRALIAN NEWS

12 Russian dancers were to have toured Australia for the Elizabethan Theatre Trust, but at the last minute arrangements were cancelled, leaving the Trust 6,000 pounds short, with a record-breaking advance sale of tickets to be refunded to a disappointed public . . . A gala civic welcome for Princess Alexandra is planned for Sept. 11 in Sydney. For the occasion **Beth Dean** will choreograph 2 original legend-stories with special music by **John Antill**. 200 actor-dancers are to be used for the spectacular dance-drama, which will be presented at the Sydney outdoor show grounds.

The **Ballet Guild of Melbourne** presented a full-length "Giselle" on TV in Apr, with 17-yr-old **Heather Macrae** scoring a great personal success in the title role. The Guild was then commissioned to give a series called Ballet Studio. Viewers saw 3 short ballets per program and then heard **Laurel Martyn** lecture on ballet fundamentals. 2 more programs are due, featuring "The Nutcracker" & "Contes Heraldique," an original by Miss Martyn.

Australia is very proud of **Coralie Hinkley**, who has received a $1,200 scholarship to study another year in the US and work for her Master's Degree at NYU. Her experience in studying with **Martha Graham** and other modern dance leaders will be an asset to her homeland when she returns . . . The musical import from England, "Grab Me A Gondola," had choreography added here by **Betty Pounder. Stella Nova & Jeffrey Kovel** offered excellent dancing . . . In **Robert Pomie's Le Ballet Theatre-Le Francais, Kathleen Gorham** (Mrs. Pomie) has replaced **Marilyn Jones** as ballerina. BETH DEAN

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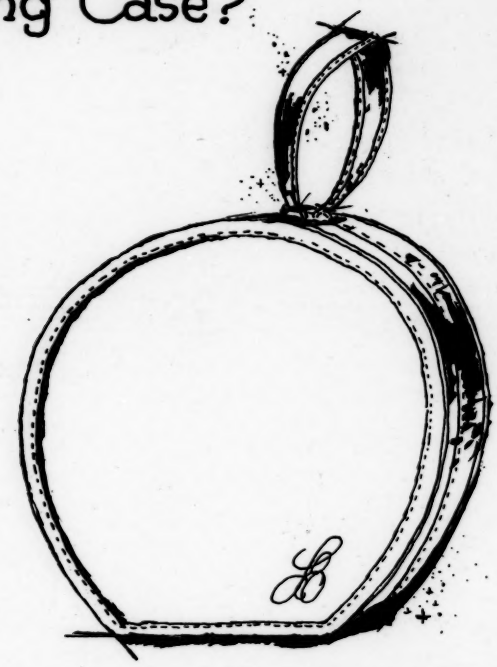

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